

Billboard

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Feb. 12, 1977 • \$1.50 (U.S.)

Rock Shows Thaw Out Freeze Via Dollar Flow

By NAT FREEDLAND

LOS ANGELES—The ferocious 1977 winter which has frozen the Eastern half of the U.S. in below zero blizzards has not halted rock concerts as completely as might be imagined.

Despite isolated instances of shows being cancelled in the Midwest due to curtailment of arena fuel or impassable roads, and despite ZZ Top being forced by these conditions to reschedule several January concerts for late February, most snowbelt concerts that managed to get on have been moneymakers.

A Billboard spot-check of key promoters in the snow-clogged areas indicates that the most common response to shows by major attractions in this bad weather period has been to keep away only several hundred ticket buyers from what would have otherwise been pretty rare sellouts.

Cleveland-based Mike Belkin had an unusually busy January with 11 Midwest shows, all moneymakers, and has 12 shows on for February. Rock fans turned out in heavy blizzards (Continued on page 36)

Weather Slows Sales 40% In Some Places

NEW YORK—The coldest winter on record is taking its toll on the record and tape industry. Some retailers in the hard-hit Midwest, East and South report sales off by as much as 40%.

With natural gas supplies dwindling daily, 11 states have been declared emergency areas. They are New York, New Jersey, Ohio, Pennsylvania, South Carolina, Virginia, Florida, Maryland, Indiana, Minnesota and Tennessee.

Restricted work hours have forced

the layoffs of nearly two million workers across the nation, with many retail chains, pressing plants and distributors either closed or working limited hours. Snowbound highways and roads have slowed product delivery.

Doug Dombrowski, buyer for Transcontinental Record Sales, the giant one-stop, rackjobber and distributor headquartered in Buffalo, N.Y., one of the hardest hit areas with 10-15-foot snow drifts blanket-

(Continued on page 67)

Disco III Set In New York In August

NEW YORK—Disco III, the third international disco forum sponsored by Billboard will be held in New York in late August, reports Bill Wardlow, forum director.

The forum will be held at a major convention facility, and will offer accommodations for the more than 700 expected registrants. There will also be facilities for more than 200 exhibitors and enclosed rooms for sound demonstrations.

There were more than 52 exhibitors at the Disco II forum held Sept. 28-Oct. 2 at the Americana Hotel here and many last minute show

applications were turned away for lack of space.

The forum will address itself to major problems confronting the still-growing disco industry. Specially selected panels of experts in their respective fields will lend their knowledge to such areas of discussion as innovations in sight and sound technology, the art of programming, problems involved in structuring and managing chains and franchises, laser lights, video and other futuristic innovations in visuals and audio evolutions in disco

(Continued on page 48)

TOP 40 BARRIER

'Specials' Break Limited Playlists

By CLAUDE HALL

Payola Hearings By FCC Feb. 16

By MILDRED HALL

WASHINGTON—A tentative date of Feb. 16 has been set for the start of the FCC's public hearings in its payola probe announced last December.

FCC Administrative Law Judge Joseph Stinner will preside, and about half a dozen witnesses reportedly are scheduled, but no names have been released.

FCC spokesmen emphasize that the investigation into payola will cover the entire range of practices and not concentrate on the deejay conflict-of-interest situation as heavily as early leaks from the Commission and press reports seemed to indicate.

These deals with complaints by two top rock concert producers

(Continued on page 72)

LOS ANGELES—The tight playlist barrier on Top 40 radio stations coast-to-coast has been broken by "Specials," now being quickly adopted for labels by independent radio production firms.

The shows, ranging in length from an hour to five hours, have featured such artists as KISS, Boston, Ozzy, Kansas, Dolly Parton, Emmylou Harris, War, Captain Jack, Timmy Lemon and the late Jimi Hendrix. Cowboggie, Paul Anka and Johnny Tull may be in the offering. Labels involved include Warner Bros., Casablanca and United Artists.

"It's the beginning of an all-out network," says Jack Burns, CEO, president of Burns Media Consultants, Los Angeles. Her husband, George Burns, is perhaps the most active radio producer of these special shows.

In a time when record companies have been protesting for years over tight playlist barriers and the reluctance of radio to play new product

(Continued on page 73)

OK On EIA/CEG, RIAA Joint Study

By STEPHEN TRAMAIN

NEW YORK—With dialog begun between hardware and software sides of the music industry, the EIA/CEG will be jointly funding and participating in the record/tape consumer market research study developed by the RIAA.

The decision to join the venture (Billboard Jan. 15, 1977), as a partner was confirmed by John Hollands, chairman of BSR (USA), Ltd., and head of the CEG audio division. It followed a Jan. 24 meeting with

(Continued on page 44)

Blacks Draw a Blank In Symphonies

By JEAN WILLIAMS

LOS ANGELES—Although there are currently two philharmonic orchestras in the U.S.—Los Angeles and New York—with minority training programs, blacks still comprise less than 1% of their players. So says Joe Westmoreland, program administrator of the Los Angeles Philharmonic's minority training program.

There are currently more than 100 professional orchestras in the country employing approximately 9,000 musicians. But, according to Westmoreland, while the Los Angeles Philharmonic's minority program is selecting blacks, the rate of attrition is slow for its orchestral chairs.

(Continued on page 51)



BOONER & THE WIGS Booken 1 Jones, Steve Cropper, O'Neal Buck, Duane and Willie Hall A cool #10 on the goose bump scale UNIVERSAL LANGUAGE (VE 1953), their new album, speaks for itself. Listen and understand on Kojima Records and Tapes. (Advertisement)



Jerry Butler "Suite For The Single Girl" (WB 87521) A soft and sensitive look into the life of the single girl on Modern Records & Tapes. (Advertisement)

BOONER & THE WIGS

Booken 1 Jones, Steve Cropper, O'Neal Buck, Duane and Willie Hall A cool #10 on the goose bump scale UNIVERSAL LANGUAGE (VE 1953), their new album, speaks for itself. Listen and understand on Kojima Records and Tapes. (Advertisement)

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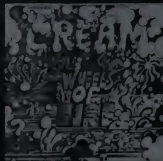
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Court Rules Dubbed Disks 'Background' Infringement

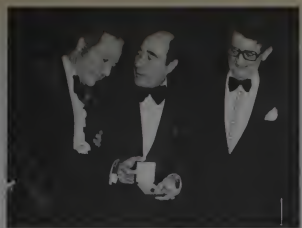
NEW YORK In a decision that could set a precedent for judgments in similar pending cases, a Federal District Court judge in Seattle has ruled that the duplication of sound recordings for use in a background music system does constitute infringement of a record company's rights.

The decision, based on a motion by six record companies for summary judgment against the Yes Co. and Mark Taper, its principal, was handed down by Chief Judge Walter McGovern.

It stated that "as a matter of law, the unauthorized duplication of plaintiffs' sound recordings constitutes infringement of plaintiffs' statutory copyrights and also constituted unfair competition as to those recordings issued prior to Feb. 15, 1972 when recordings first became federally copyrightable."

The motion by plaintiffs, CBS Records, Capitol Records, Atlantic Records, Warner Bros. Records, 20th Century Records and Elektra Asylum/Nonmusic, was documented with proof that hundreds of their respective recordings were unauthorizedly duplicated by the defendants on magnetic tape.

These recordings, which ran from six to 12 hours, were then distributed to restaurants and other retail establishments for use as background music.



Billboard photo by Dezo Hoffman

MUSIC AWARD—Bernard Chevry, MIDEM organizer, is presented with a special medal by the International Federation of Producers of Phonograms and Videograms for his outstanding services to the International music industry. He is flanked by Stephen Stewart, director general of the IFPI, left, and Denis Comper, IFPI international coordinator.

VIDEODISKS, CASSETTES

Home Television Programs On Way

By STEPHEN TRAIMAN

This concludes a two-part update on the emerging home video market and its opportunities for creative programming by the music industry which began last week with a look at the tape and disk hardware systems.

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Major labels, film/television producers, and a new breed of custom production firms are taking the first steps to find the answers to what the home buyer wants—and will pay.

The announcement by Zenith that it had reached an agreement with Sony to market and produce its own videocassette player/recorders

Credit Crisis In L.A. Latin Mart

ABC Pondering Separate Labels And Presidents

By JEAN WILLIAMS

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This information comes on the heels of ABC Records' formation of ABC Records Distributors Inc., with Don England, former label marketing chief, as president.

"The logical next step would be for ABC Records to form an R&B label with Otis Smith, a label vice president, as president and the same on the pop side. This would be strictly an organizational move," says a source close to the label.

"This separate label formation will make ABC the only firm with such a presidential structure."

"Other majors have satellite la-

els but without a central figure to which all companies must report."

The source contends Rubinstein's title of chairman of the board should have been a tipoff to his ultimately naming presidents to separate label entities. ABC Records' international division, publishing, recording studio, Doc Records and now ABC Record Distributors Inc., all have presidents.

England, for example, has started to build his executive staff by upgrading staff members and bringing in additional staffers.

"Each entity, like the distribution company, will operate apart from the label, complete with its own executive structure," the knowledgeable source says.

N.Y.'s Disco-O-Mat Is Planning 3rd Outlet

By DICK NUNSER

NEW YORK Disco-O-Mat, Manhattan's lowest priced discount chain, plans to open a third store on 34th St. here. Management hopes the new store will help to reduce the

goods. Mayor's says, "And we pay our sales tax, our rent and everything else. Last year we did about \$2 million gross."

But secret is that we serve the diner and we keep our volume low—we deal and we trade to get best price."

Explains a typical deal, "A guy (wholesaler) might call me and ask me if I have something red. If I don't have it I'll try to get him to have contacts all over the country. If I think that I can get thing in return, I might even get the guy at my cost, just to have as a friend, but I want someone in return."

"I like a stock broker. I put together the deal, sometimes it's like going together a knot with four

ivory laughs. "It's odd I'd do it in a delicatessen. Now I enjoy this business." Two fires: past year hasn't discouraged "People in this business don't shut I think we've shown them here to stay. We're the future," ivory believes "mom and relatives are on their way out."

(Continued on page 20)

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- ☐ Miscellaneous including independent management and technical consultants
- ☐ Other

Wedding in Evansville

Love" by Marilyn McCoo and Billy Davis as guests were being seated. He followed with "My Prayer" by Dee Dee Bridgewater, "This Little Bit" by Melba Moore and "Be Mine" by Gloria Gaynor. He moved into "Can't Get Enough Of Your Love" by Barry White as the groom and escort

to the groom. "We've Only Just Begun" by Burt Bacharach was played during the vows. "Coke My World" by Chicago was heard following the vows as the couple swayed back and forth and the duo's court danced into line waiting for the newweds to come through.

\$5,000 Ceremony

amplifiers, Crown crossover unit which makes the system stereo, four dual Altec speakers and a complete back system. According to the spinner, approximately

(Continued on page 20)

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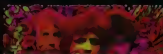


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The announcement by Zenith that it had reached an agreement with Sony to market and produce its own videocassette player/recorders based on Betamax technology by this fall selling season is the newest major factor (see separate story, this issue).

With the largest U.S. marketplace for television, Zenith will share the home player population much more quickly than Sony's efforts alone.

Already a number of producers with programs in V-matic videocassettes are making titles available in the V-inch Betamax system, basically on a demand level such as Time-Life Television and the Video Tape Network.

Many major record companies here and abroad are deep in video programming research. A major project is underway at EMI in the U.K. and Capitol Records, among others, is investigating the legal ramifications to clear a wealth of existing music tapes for both the disco and home markets, the latter possibly via cable.

Video production companies such

Credit Crisis In L.A. Latin Mart; Revisions Coming

By AGUSTIN GUZEA

LOS ANGELES REACTING to what many are calling a crisis in the Latin industry here, label executives from major firms are vowing to tighten their credit policies and restructure their relationship with distributors.

The critical credit situation, which has been building for two or three years, came to a head in January when one major distributor here wrote to all manufacturers that he was simply unable to pay his outstanding accounts, which totalled more than \$350,000.

According to manufacturers who received the letter, the distributor said he would notify them of a longer-term repayment plan and would pay only cash for any further purchases.

Shortly afterwards, a major Latin

(Continued on page 64)

45s HOT IN U.K. MARKET

By TERRI ANDERSON

LONDON Custom-pressed British singles are coming in from the U.S. and across the North Sea and the English Channel in hundreds of thousands now as U.K. record companies go far afield in search of pressing capacity to satisfy the current extraordinarily high demand for 45s.

Production managers of companies anxious to keep up supplies (but, or near hit singles, are calling independent pressing plants in many different areas to get the work done, even to the U.S., despite the obvious cost of such an operation).

The industry view of this unexpected post-Christmas boom is un-

(Continued on page 61)

They Dance At Their Wedding In Evansville

LOS ANGELES—Coordinating and programming a disco wedding is simple. The couple merely dances through the entire ceremony, says Bob Lutz, spinner at Funky's Inc., an Evansville, Ind., disco who recently handled such an assignment.

Lutz, who coordinated an approximately \$5,000 ceremony, which included all the traditional trimmings, started by playing "Your Love" by Marilyn McCoo and Billy Davis as guests were being seated.

He followed with "My Prayer" by Dee Dee Bridgewater, "This Is It" Melba Moore and "Be Mine" Gloria Gaynor.

He moved into "Can't Get Enough Of Your Love" by Barry White as the groom and escort

danced on the computerized 36 x 36 foot T-shaped dance floor.

"Wedding Love Affair" by Carol Douglas was played as the wedding party danced into place.

The bride and best man reverted to the stroll, a dance of years gone by, on their trek to the dance floor. Next, the bride danced alone to Douglas' tune as she positioned herself next to the groom.

"We've Only Just Begun" by Bobby Mc-

namack was played during the vows.

"Color My World" by Chicago was heard following the vows as the couple swayed back and forth and the duo's court danced into line waiting for the newlyweds to come through

ALL REPORT TO CHAIRMAN

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N.Y.'s Disco-O-Mat Is Panning 3rd Outlet

By DICK NUSSE

NEW YORK—Disco-O-Mat, Manhattan's lowest priced discount chain, plans to open a third store on 34th St. here. Management hopes this will convince the industry the three-year-old operation isn't "a flash in the pan."

With the discount price of \$3.69 for product listed at \$6.98 and a \$4.19-\$4.69 tag on product listed at \$7.98, Disco-O-Mat has caused New York retailers to ask how it can do it and may abate.

Disco-O-Mat's president, Elliot Mavorah, explains it this way, "Sharp buying."

"Sharp buying is quantity buying," he says. "Anticipation buying, knowing our groups. It's like gambling. We make deals. I just try to buy in volume and I buy very, very low."

Through such deals, which Mavorah makes with various unidentified distributors, subdistributors and labels, he claims to pay an average of less than \$3 per unit, with a resultant 30% markup overall.

To some critics of the Disco-O-Mat operation, this is an impossible dream.

"Look, we don't buy silen-

goods," Mavorah says. "And we pay our sales tax, our rent and everything else. Last year we did about \$2 million gross."

"Our secret is that we serve the customer and we keep our volume up. Plus we deal and we trade to get the best price."

He explains a typical deal: "A guy (wholesaler) might call me up and ask me if I have something he needs. If I don't have it I'll try to get it for him. Have contacts all over the country. If I think that I can get something in return, I might even sell to the guy at my cost, just to have him as a friend, but I want something in return."

"It's like a stock broker. I put together the deal, sometimes it's like putting together a knot with four ends."

Mavorah laughs. "It's odd. I started out in a clothes store. Now I really enjoy this business." Two fire in the past year haven't discouraged him. "People in this business don't like us but I think we've shown them we're here for good. We're the future."

Mavorah believes "mom and pop" retailers are on their way out.

(Continued on page 20)

The couple broke out with the latest disco dances as it moved through the court line. The entire ceremony took about an hour.

Lutz played records on two Pioneer turntables. Audio Transport console board, Crown tape deck, Taped equalizer, Ales and Crown

Disco Scene of \$5,000 Ceremony

amplifiers, Crown crossover unit which makes the system stereo, four dual Altec speakers and a complete back system.

According to the spinner, approximately

(Continued on page 20)

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Thanks —

*Peter Yarrow and Barry Beckett for the
extraordinary production and
to Peter again, for writing another one of
your never-to-be-forgotten songs.*

Thanks —

*To the early Believers from
the world of radio*

*P.S. It's a pleasure to report that
Mary's album is also racing up
the charts, as evidenced by the
numbers in this publication.*



Standardized Accounting Urged

Artist Royalty Fee Survey Sees Vast Label Variances

By CLAI DI HALL

LOS ANGELES—The music industry is in the midst of a revolution in the way it accounts for its royalties, according to a survey by the Music Business Association.

The study is expected to be a landmark in the industry's efforts to standardize accounting practices. It will provide a baseline for the industry's efforts to standardize accounting practices. It will provide a baseline for the industry's efforts to standardize accounting practices.

Werner Communications, which is the largest music information publisher, is using a system known as the ASCAP system, which is a standard accounting system. It is a standard accounting system. It is a standard accounting system.

Depending on the individual contracts of course Price Waterhouse found that accounting procedures for royalty advances paid to recording artists which can be recovered out of future royalties are not uniform.

Some of the different types of accounting found were:

- Advances recorded as an asset and amortized over time.
- Advances recorded as a liability and amortized over time.
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- Advances recorded as a liability and amortized over time.

Advances recorded as an asset and amortized over time.

In regard to costs of record masters, again the study found that several methods of accounting are being used by record companies.

- Expensing all master costs in the period of the record's initial release.

- Charging a cost to the artist for the master.
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The study referred to as a survey of potential of accounting practices in the music industry.

Record sales should be recorded when shipments are made with a provision being made for the anticipated return of product from current and prior sales.

Royalty advances should be recorded as assets and subsequent royalties earned should be offset against them until the advances have been fully recovered.

Minimum guarantees should be recorded by both licensors and licensees and amortized over the performance period.

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Market Quotations

1975		NAME	P-E	Basis (100)	High	Low	Change
High	Low						
84 1/2	84 1/2	IBM	11	100	84 1/2	84 1/2	0
75 1/2	75 1/2	AT&T	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	General Electric	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Westinghouse	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Rockwell	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Northrop	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Grumman	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	McDonnell Douglas	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Northrop	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Grumman	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	McDonnell Douglas	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Northrop	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Grumman	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	McDonnell Douglas	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Northrop	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Grumman	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	McDonnell Douglas	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Northrop	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Grumman	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	McDonnell Douglas	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Boeing	11	100	75 1/2	75 1/2	0
75 1/2	75 1/2	Lockheed	11	100	75 1/2	75 1/2	0
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75 1/2	75 1/2	Boeing					

YOU'VE READ THE BOOK...
YOU'VE SEEN THE TV SHOW...
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QUINCY JONES
ROOTS
THE SOUND OF THE KKKL FAMILY



MUSIC FROM AND INSPIRED BY THE DAVID L. WOLPER PRODUCTION OF "ROOTS"

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Featured artists: Quincy Jones Orchestra, Letta Mbulu
Album conceived, produced and conducted by Quincy Jones

*SOME NIGHTS
ARE JUST TOO BEAUTIFUL
TO CALL IT QUIT AT SUNRISE.*



Neil Diamond. Twenty-one classics on four sides, recorded live in concert at Los Angeles' Greek Theatre.
"Love at the Greek."
On Columbia Records and Tapes.
Don't miss the Neil Diamond special on NBC television, Monday, February 21st at 9 PM (EST).



THEATRE REVIEW

'Memphis Is Gone' Seen As Malnourished Musical

NEW YORK. Some excellent performances by its lead players and some pleasantly appealing songs deftly executed by a capable cast of musicians are important pluses of nutrition in the otherwise malnourished Off-Broadway musical, "Memphis Is Gone."

The show, which opened last week at the St. Clement's Playhouse, borrows its ideas from Jack Kerouac ("On The Road") and Samuel Beckett ("Waiting For Godot"). However, the promise it offers of a truly intriguing and thought-provoking concept never materializes.

The story revolves around two drifters, one old and nomadic by choice, and the other young, and forced by circumstance to go underground. Somewhere in-between is a frail and capricious little storyline about the older man's attempt to teach the younger to play the harmonica.

Writer Richard Hobson tries, unsuccessfully, to convey an impression of profundity which really isn't there. The end result is a banal, hackneyed plot that should really not have been forced on players of such caliber as John Kellough (Moon, the grays, old vagrant), Kevin O'Connor (Jasmine, his young, un-devoted), Jean Deader and William Shtikowski.

However, the music, also by Hobson, does have merit. It spans a broad spectrum of blues, folk, and folk-rock and country and is creditably executed by Tom Schuyler (guitar/vocals).

Here is where something could be salvaged from this production: should some enterprising record company decide to pick up the recording option.

RAID CLIFFE JOH

Stax Trustee Files To Block Baylor's

MEMPHIS. The trustee for bankrupt Stax Records has filed suit in U.S. District Court here charging that \$2.71 million in payments to record producer Johnny Baylor were "fraudulent conveyances" and asks the court to seize the money.

The suit contends the money should be used to pay Stax creditors.

The petition, filed by attorney William R. Bruce, representing A.J. Calhoun, trustee for Stax creditors, says the money was paid in 1972 and 1973 and "intended to put endangered Stax money out of the reach" of Stax creditors.

Baylor was arrested by FBI agents

when he stepped from a Memphis to Birmingham flight in 1972. Agency seized a Stax check for \$168,826 made out to Baylor and \$140,000 in cash he was carrying. The cash was impounded and Baylor later won custody of it in a New York court. The check was returned to Stax.

Faulty U.K. Disks Attract Govt. Probe

By PETER JONES

LONDON. Record companies could find themselves flooded with faulty records if current moves to make manufacturers, rather than retailers, responsible for such product become government law.

The Law Commission here has asked interested parties for comments on the subject and the Office of Fair Trading is among those solicited.

Gordon Burne, Fair Trading director-general, has previously expressed sympathy for retailers who

(Continued on page 62)

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New Companies

Swordfish Productions, a new independent record production company, formed by personal manager Mike Barnett and producer Johnny Sandlin Firm can be reached at Box 121 Evergreen, Colo., (303) 674-7258.

Music International Enterprises, a complete entertainment service group, formed by Jack Millman and Lilya Bond, has expanded services to include recording synchronous music for films, tape duplication and feature radio and independent productions. Location is 1513 N. Calhoun Blvd., Hollywood, Calif. (213) 465-0082

Exclusive Sound Productions, an artist management and booking agency, has been formed in Easton, Pa., by Cease Spertelli. Firm will hook up acts into an international club circuit and produce records. Firm is located at 750 Washington St. (215) 252-5840.

Beau Junction Records, a disoriented label, launched by president Simon Berlin. Three albums have been released to date. Headquarters are at 360 E. 72 St. New York, N.Y. (212) 288-5149. National promotion director Arnie Smith is based in Los Angeles at 1119 N. Sweetzer. (213) 650-6588.

Celebrity Management, Inc., formed by Bob Bray and Happy Shahian, to give artists total career development including personal management, booking, publicity and promotion, financial advice and publishing. Firm is located at the Young Executive Bldg., 1300 Division St., Nashville, (615) 244-0170.

Nostalgia Merchant, a multi-faceted firm dealing with the merchandising of a variety of nostalgic movie items such as films, slush, lobby cards and posters, formed by producer Smiff Garrett. Firm is located at 6255 Sunset Blvd., Hollywood

Jodrell Music Set; John/Taupin Songs

LOS ANGELES. Jodrell Music, Inc. has been formed by John Reid to act as U.S. and Canadian sub-publishers for the Big Pig Music Ltd. catalog. Big Pig is all current and future Elton John and Bernie Taupin compositions.

Jodrell will also serve as joint administrator with MCA Music, involving all past John/Taupin songs. Jodrell will be headquartered in New York under auspices of professional manager Leeds Levy.

Goldfarb Pacted By Amerama Label

NEW YORK. The newly-formed Amerama Records label is going out into its sales and marketing coordination by engaging Herb Goldfarb Associates.

Goldfarb is assembling a list of independent distributors to handle product from the label. First releases are expected near the end of February.

Amerama Records was formed by Mauri Berkoff and George Oserman. (See Executive Turntable) The label is located in New York at 250 W. 43 St., (212) 512-9673.

IF YOU WANT TO HEAR YOUR CASH REGISTER RING THEN RING YOUR DISTRIBUTOR FOR THIS FIRST LP BY LOCUST



AC 1004

Locust transforms rock music into heart throbbing excitement and their debut LP promises to be a smash hit all across America. With more and more stations adding Locust to their playlists, you can't afford to be caught short. So if you want to hear your cash register ring, then call your distributor and place your order now. After all, you've got nothing to lose but business.



To order your lps, phone the distributor nearest you.

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BALTIMORE
Zemolski
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BUFFALO
Best
716-826-9560

CHICAGO
MS
312-478-1133

CHARLOTTE
Dib
704-527-0604

CLEVELAND
Action
216-263-0300

DALLAS
Big Street
214-631-1100

DETROIT
Arc Jay Kay
313-491-7900

HARTFORD
Mabeyne
617-783-8030

HAWAII
Eric
808-944-4522

HOUSTON, TX
Tone
713-888-1665

LOS ANGELES
All South
313-473-3960

MINNEAPOLIS
Heilicher
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NEW ORLEANS
New Orleans
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NEW YORK
Mabeyne
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PHILADELPHIA
Chips
215-226-4460

PHOENIX
Aim
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Heilicher
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"Annuit Coeptis is pronounced 'Ann-ut-Coeptis' and it means 'God watches over our endeavors'."

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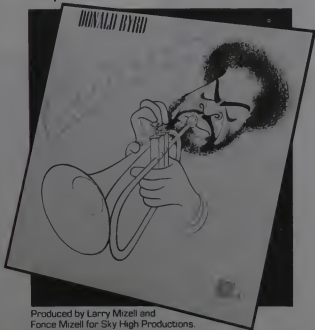
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And well-worth the wait.
The hottest, toughest
music **Donald Byrd** has
ever released.

Caricatures. (BN-LA633-G) On
Blue Note Records and
Tapes. Circle Of Sound. **b**



Produced by Larry Mizell and
Forrest Mizell for Sky High Productions.
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HIGH



Elton John
Favorite male vocalist
Pop/Rock 'n' Roll



Olivia Newton-John
Favorite female vocalist
Pop/Rock 'n' Roll



Loretta Lynn
Favorite female vocalist
Country

M RECO

American
Ridin' the tide in for a great 1977

TIDE



Elton John/Kiki Dee
Favorite single
Pop/Rock 'n' Roll



Conway Twitty/Loretta Lynn
Favorite duo
Country

AWARDS

Music Awards
Congratulations to all our winners

Disc-O-Mat Opening 3rd Store

Continued from page 3

This has no volume control, no tone knobs.

Disc-O-Mat produces and sells fairly complete product catalogs which Masovrah cites as another clue to his success.

Producing an invoice, he folds the letterhead down and explains his can't reveal who the seller is, but this will give you an idea of how I operate.

"This is all Columbia cutouts, the KC line right? Five-year-old stuff Old Dylan stuff that sells right?" 25 to 30 numbers, 12,000 albums, right. Here's what I paid." He points to a figure on the last page. It reads \$35.00.

"That means I paid about \$282 for each piece, he figures. So that's how I do it."

The new Disc-O-Mat store is located on 34th St. near Fifth Ave. in the heart of the midtown department store area. Masovrah intended to sign a lease Monday 7) with occupancy set for Feb 15 and an opening "in early March."

"By this time next year I want five

more stores," he says. "I want to be in Manhattan, New York, where the people are, but in places—it makes sense, doesn't it?"

Masovrah is lowering his tape prices in response to manufacturers lowering their price. WEA distributed tapes, for example, will be sold at \$4.49 henceforth, rather than \$4.99. This was "I increase my volume and serve the customer," he explains.

Masovrah broiles in response to repeated questions about his alleged 30% markup.

"I'm telling you," he shakes his head. "We're working basically on a 30% markup. It's not my fault I can buy merchandise right."

Masovrah is also a partner in TK Records, distributors of Latin pop record located in New Jersey. That's "a sideline," he says. Disc-O-Mat's his main concern.

The 34-year-old businessman is former owner of Tape King, Manhattan sub-distributors. This is where he claims to have "made his contacts" and developed his buying ex-

perience. He said one of his partners, "a guy from Boston, in Florida, who was a cop, in this business, he was a star."

Disc-O-Mat had three stores and was still when it shut its financial doors due to lack of trade on weekends. It was last summer and last month (Billboard Jan '72 1977) closed the Seventh Ave. store in the garment center temporarily. The Lexington Ave. store was not affected.

RCA, NABET Solve Problems

NEW YORK—RCA Records successfully negotiated changes in work rules with NABET, the international recording engineers' union, and will keep its New York recording studio complex open.

A source close to the label, which announced on Jan. 10 it would close its Los Angeles and Nashville studios due to the "financial burden" imposed by union conditions (Billboard, Jan. 15 1977), confirms that the settlement was basically on the terms exclusively revealed in Billboard (Dec. 22, 1977).

Key points won by RCA include unlimited rights to record artists in non-house studios without the use of union standbys, allowing "guest" engineers to handle the controls in the RCA Studios here both in recording and mixing, at the artist's option, the use of one engineer to operate both the control console and tape recorder, instead of two, and an adjustment of the "turnaround" provision that required at least 11 hours between work turns, or payment from the start of the regular shift.

Disco Event

Continued from page 5

\$25,000 has been invested in the equipment along with a glass enclosed mirrored DJ booth, raised 13 feet from the floor.

Records for the wedding, as all product used at the club were purchased from Foly City Boutique, a local retail record outlet, and Waxworld distributors in Owensboro, Ky.

Lute notes that he does not receive record service and the nearby record outlets do not carry all the latest discs into. He says threat of the newest records through Billboard charts, he says. Eighty percent of his music is disc, with the other 20% going to Top 40.

Funky's, which caters to the 21-35 age group, is open Monday through Saturday, 9:30 p.m.-2:30 a.m.

The club, which according to manager Bill Hungate, cost investors of \$500,000, sports a dress code with an admission fee of \$1 during the week and \$1.50 on weekends.

Karma Concertizing

Continued from page 8

The new store, on busy Keats Ave. is Karma's third Indianapolis location. Free tickets to the two-day of live music are being distributed over WNAI, informs Dave Crockett, vice president of Father's and Son's.

Other Karma outlets are in Bloomington and Evansville Ind., and Louisville.

Fete Goody Spot

NEW YORK—The Retail Advertising Conference honored the Sam Goody chain recently with the first place award for the best television broadcast advertisement. Sam Goody's Little Entertainment



BAKING IT IN—Employees of Record City in Chicago gather around Arista Pat Smith as she mixes up sales after autographing copies of her new LP, "Radio Ethiopia." She and her group were in the Windy City as part of a country promotion tour for the new album.

U.S. Grand Jury Returns 2nd Cardarella Indictment

KANSAS CITY—A second federal grand jury indictment charging interstate traffic in stolen motorbikes has been returned here against Anthony John "Tiger" Cardarella, owner of three Tiger retail outlets and tape outlets.

On Dec. 1 Cardarella was charged in a nine-count federal indictment with dealing in stolen firearms and merchandise, including records and tapes (Billboard, Dec. 18, 1976).

The new indictment returned here Jan. 26, accuses Cardarella on three counts of causing the interstate transport from Kansas, Illinois, Iowa and Nebraska to Missouri of stolen records and other goods. Both indictments allege that Cardarella used the premises of Tiger's Record Center, 3700 Independence to conceal the stolen property.

AGAC Elects 2

LOS ANGELES—Veteran composer Ben Oakland and Elizabeth Mercer, wife of the late John Mercer, have been elected to the West Coast Council of the American Guild of Authors and Composers.

Oakland was past chairman of AGAC when the organization was known as the Songwriters Protective Assn.

Appointed Jan. 28 interim U.S. Magistrate, Carlos K. Hamilton, Cardarella pleaded innocent to the new indictment, as he had on Dec. 1 charges. He is free on \$11,300 bonds, pending a new arraignment for Monday 144.

Sinalra & Martin Team In New York

NEW YORK—Frank Sinatra and Dean Martin will be teamed for the first time anywhere in a two-week stand starting May 14 at the New Westchester Premier Theatre.

Tickets at the 1,800-seat house averaged \$16, \$23 and \$38. The group for an expected sellout would be more than \$3 million (and possibly set an all time record for legitimate theatre engagements).

Sinatra played the Premier twice in 1976. It is reported, without official confirmation that theatrical operator Lita Weinman booked this double-bill directly with the Sinatra-Martin three-way partnership in the receipts.

Despite a number of recent shows the past two years, the Westchester Premier has been unable to pay off its high construction cost and is seeking a federal court bankruptcy to reorganize its debts.

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RENAISSANCE—E-November—F528
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B. B. KING—King of the Blues—ABC 675
D. BYRON—The World—ABC 675
E. L. O. New York—Remembering the World—ABC 675
B. B. KING—King of the Blues—ABC 675
B. B. KING—King of the Blues—ABC 675

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with a gold album for
"PART 3" (T.K. 605)

Now we're going to
turn gold into platinum
with their new single
"I'M YOUR BOOGIE MAN" (T.K. 1022)



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Radio Chain Is People-Involved

and he whistles, "sing the gay song,
sing the true and false." "There are
false things?" "Yes, you know
you've not consented to help me, a
poor fellow." "You're just a mad
man talking your nonsense. All
that's better I'll believe in, look out."

A: Are you talking about the quality of the goods, the quality of the people or the quality of the environment?

If Programing people feel that radio has made strides recently in quality and sound. But it's in programming that the most changes have been experienced.

A: I don't know that programming has gotten any better.

that it's different. I tend to believe that you have optimum radii in an area depending on what that area

As for old-time radio I'll say this:

Bob Pittman of WMAQ in Chicago and I had a recent discussion and we talked about Lee Sherman. When

And he was one of the funniest morning men I've ever heard of at the time, in any radio station.

He was probably one of the three

of four best morning personalities in the nation. Today, Bob Pittman and Lee Sherwood do different radio in Chicago. Pittman asked what Lee thought now of Lee's show versus what it was. I told him that the Le

(Continued on page 10)

Continued on page 3

and my kid] a little more comfortable

—Now you know what I've known for a long time. My radio will be a very special person. And it will be...

fit to give her an award great
Maybe even just a thank you card

me in Vox Jox around Valentine Day. I'd like that for her.

I've got several more numbers for you.

(Continued on page 11)

Blanton's New

Series Starts

TORI WORTH Wall, Blanton
after a 35 year career in bread

casting, has launched a new beautiful music syndication service for automated playback systems.

Mar. Will Sterling Sincere.
He claims the programming will

usual pattern and firm and even
much better than the others.

sequence problem is all done with 96 tapes.

The service includes standard as well as current beautiful music for your special occasion.

... n gnd. and Blane n. ...
ing about the price ...

for the package. He has a 30-day
free de-lu trial—

programmed, set BI
worked at the Te...

1. The first two columns are the same as in the previous table.

By CLAUDE HALL

damnedest to make my special list and my kid, a little more comfortable. Now you know what I've known for a long time. My radio wife is a very special person. And if you fit to give her an award, great.

Maybe even just a thank you from me in Vox Jox around Valentine Day. I'd like that for her.

• • •

I've got several more notes from

(Continued on page 11)

Blanton's New

Series Starts

The service includes standards as well as current beautiful music. For the Station, remove players and station grid, and Blank on play.

Free delivery to your home.

(Continued on page 8)

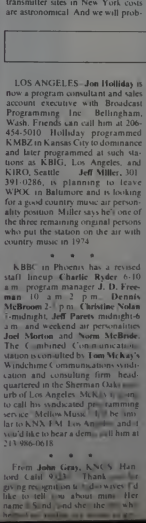
Blanton's New Series Starts

TORI WORTH Wall, Blanton after a 35 year career in broadcast, has launched a new beautiful music syndication service for automated radio stations called Mar-Wall Sterling Sound.

He claims the programming is like a -tures he -de -ce). It is a -ous pattern and flow and com- pletely relieves them of a -ype 1 - sequence problem. It is all done with 96 tapes.

The service includes standard, as well as current beautiful new, records. Station removes slowness and distortion and Blanton is playing about the price of a spot a day for the package. He has a 30 day free trial, no contract.

Free de Televisión. He was
 Prior to launching the syndicated
 programming series, Blumenthal
 worked at the Texas State Net-
 work. In 1970, he joined The





Mercury SRM-1-1121
8 Track MC8-1-1121
Cassette MC84-1-1121

Billboard **185**

City Boy's "Dinner At The Ritz" has made its steaming entree on radio stations all across America.

WNEW, New York/WLIR, Long Island/WBAB, Long Island/WRNW, Briarcliff Manor/WBCN, Boston/WAAF, Worcester/WBLM, Lewiston/WHCN, Hartford/WPLR, New Haven/WQBB, Albany/WYSP, Philadelphia/WMMR, Philadelphia/WIOQ, Philadelphia/WSAN-AM, Allentown/WHFS, Washington/WKTK, Baltimore/WGOE-AM, Richmond/WMYK, Norfolk/WQCM, Hagerstown/WGRQ, Buffalo/WBUF, Buffalo/WCMF, Rochester/WOUR, Utica/WAER, Syracuse/WCOL-FM, Columbus/WVUD, Dayton/WTUE, Dayton/WLRS, Louisville/WKQQ, Lexington/WKDD, Akron/WDVE, Pittsburgh/WMDI, Erie/WABX, Detroit/WIOT, Toledo/WLAV, Grand Rapids/WXRT, Chicago/WXFM, Chicago/WJKL, Elgin/WZMF, Milwaukee/WQFM, Milwaukee/WIBA, Madison/WYXE, Madison/KQQQ, Omaha/KSHE, St. Louis/KADI-AM & FM, St. Louis/KWKL, Kansas City/KYYS, Kansas City/WKLS, Atlanta/WRAS, Atlanta/WDBS, Durham/WKLH, Montgomery/KFEW, Dallas/KFWD, Dallas/KATT, Oklahoma/KLOL, Houston/KILT-FM, Houston/KPFT, Houston/KISS, San Antonio/KMAC-AM, San Antonio/KLBJ, Austin/KOKE, Austin/KAYD, Beaumont/KNCN, Corpus Christi/WSHE, Miami/WINZ, Miami/WQSR, Sarasota/WFSO-AM, St. Petersburg/WORJ, Orlando/WDIZ, Orlando/WGVL, Gainesville/WFSU, Tallahassee/WAIV, Jacksonville/WJAX, Jacksonville/KMET, Los Angeles/KEZY, Anaheim/KNAC, Long Beach/KZOZ, San Luis Obispo/KXFM, Santa Maria/KDKB-AM & FM, Phoenix/KSAN, San Francisco/KYA-FM, San Francisco/KOME, San Jose/KSJO, San Jose/KTIM, San Rafael/KZAP, Sacramento/KFIG, Fresno/KZOK, Seattle/KVAN-AM, Portland/KGON, Portland/KZEL, Eugene/KFMY, Eugene/KREM-FM, Spokane/KLAY, Tacoma/KWST, Los Angeles



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The Washington Star wrote in their Special Inauguration Issue, January 21, 1977:

"JAMES WHO?"

"About the only performer to get within hailing distance of the Carters was James Talley, Rosalynn's favorite country singer. On their way out of the Armory, the couple stopped to chat with the artist who presented them with a copy of his new, (then) unreleased album. Since such conversations tend to get spread all over the front pages during Inauguration time, James Talley may not be 'James Who?' for long."

It's Time The Whole Country Listened To JAMES TALLEY (That's Who!) In His Latest Album, BLACKJACK CHOIR

ST-11605



Produced by James Talley

Management: Suu Yahm

on Capitol Records and Tapes.

The second full-size hit from
Leo Sayer's
fastest-selling album...
"When I Need You"
b/w "I Think We Fell In Love Too Fast"
(WBS 8319)

From **Endless Flight**
Produced by Richard Perry
for Warner Bros.
Records (BS 2982)



MANHATTANS.

It feels so good to have a platinum single.

It feels so good to be the hottest, sweetest singing group in the nation.

It feels so good to be The Manhattans with a new album that sounds as good as this:

'It Feels So Good.' Including the new Manhattans single, "It Feels So Good to Be Loved So Bad."

On Columbia Records and Tapes.



Joel Whitburn's Record Research Report

"Indy," "Reggae," "Tummy," and "utterly" were all #1 records on "Hot 100," and I'll bet every star of this column can name the acts that made them hits. However, wonder how many readers can name the writers of those #1 songs? Association, The Chamees, Debbie Wyndale, and Andy Williams are easy. The artists, however, did the writing come as easy: Ruthann Friedman, Jack Ruo, Livingston Evans, and Cheryl September.

Early roll award shows honor the reforming artist, while very little is owed to the creator of the music. Listen to. In classical music, the composer is given top credit, while the reformer is generally shown to a lesser degree, whereas, the writer of any of today's top pop hits may be completely unnoticed.

Give some credit to the top songwriters of the pop/rock era (1953-present). I tabulated the writers for every #1 record end came up with a following list of the top songwriting teams for the past 22 years:

#1 Hits	
1. Lennon-McCartney	22
2. Holland-Dozier-Holland	12
3. Jagger-Richard	7
4. King-Goffin	6
5. Leiber-Stoller	5
6. Whitfield-Strong	5
7. John-Tough	5

His Question #12: In songwriting team of Carole King, Gerry Goffin had 2 songs—each (ing #1) on 2 different occasions by different artists. Name these song titles.

(Answer: "I Wanna Be a Singer" and "I Wanna Be a Singer.")

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Joel Whitburn

It is the coupon below to order books listing updates. Data (date) right-hand position for the charted table. I request you to be sure and to make the following chart.

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R&B 72-73	<input type="checkbox"/> Top C&W 72-73
Pop 75	<input type="checkbox"/> Top Easy Listening 75
Pop 74	<input type="checkbox"/> Top LP e 75
Pop 73	<input type="checkbox"/> Top LP e 74
	<input type="checkbox"/> Top LP e 73

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\$1.00 per supplement

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City _____
State _____ Zip _____

of one) and what's expected of a program director. The rest of the book features some of the interviews that I've done over the years—the 11 best interviews I had on hand at the moment (though I certainly hated to

write them). Yes, you will find some great names on the air since all of us are native Wisconsinites. He adds that the station plays MOR music, and "our list usually contains 100-plus singles.

(Continued on page 74)

Rich Lewis, assistant program director at WHLM in Bloomington, Pa., praises two radio shows—Focus 1000 with Jack Strickland on WCFL

JOEL WHITBURN'S Record Research Report

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- #1 Hits
1. Lennon-McCartney 22
 2. Holland-Dorner-Holland 12
 3. Jagger-Richard 7
 4. Kory-Goffin 6
 5. Leiber-Stoller 5
 6. Whitfield-Strong 5
 7. John-Taupin 5

ive Question #4): e songwriting team of Carole King Garry Goffin had 2 songs—each ing #1 on 2 different occasions id by different artists. Name these song titles.

(ANSWERS: Q1/RESEARCH) 3) "HOT 100" 4) "HOT 100" 5) "HOT 100" 6) "HOT 100" 7) "HOT 100"

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Joel Whitburn

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of one) and what's expected of a program director. The rest of the book features some of the interviews that I've done over the years—the 11 best interviews I had on hand at the moment (though I certainly had a

more. And, yes, we do use our real names on the list since all of us are native Wisconsinites. He adds that the station plays MOR music and "our list usually contains 100-plus singles.

(Continued on page 34)

Rich Lewis, assistant program director at WHLM in Bloomington, Pa., praised two radio shows: "Focus 106" with Jack Stockton on WCI

Top Add On

JIMMY BUFFETT—Changes in List
PINK FLOYD—Arrivals (Columbia)
GEORGE BENSON—In Flight (War)
JOURNEY—Next (Columbia)

ADD ONS—The four key products added at the radio stations listed is determined by station personnel.

TOP REQUESTS AIRPLAY—The four products registering the greatest listener requests and airplay as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADDONS

PINK FLOYD—Arrivals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
JIMMY BUFFETT—Changes in List
CHALLENGER—Dreams, Dreams, Dreams (Warner Records)

* TOP REQUEST / AIRPLAY

GARY BROOKS—The Light Of Sinner's (Warner Brothers)
GEORGE BENSON—In Flight (Warner Bros.)
JIMMY BUFFETT—Changes in List
JOURNEY—Next (Columbia)

BREAKOUTS

MARTIN SULLIVAN—In Tomorrow I'll Love You (A&M)
PAUL CRISTO—A Place In The Sun (A&M)
ARND—On Earth As It Is In Heaven (Capitol)
WILLIE CARTER—Just A Dancer (Three Away (Columbia))

EXTRAS

JIMMY BUFFETT—Changes in List
MARTIN SULLIVAN—In Tomorrow I'll Love You (A&M)
BRANDY BUNCH—Delusion Express—Kissin' Me (Warner Brothers)
PINK FLOYD—Arrivals (Columbia)
GEORGE BENSON—In Flight (Warner Brothers)
DAVID BOWIE—In Flight (A&M)
DAVID BOWIE—In Flight (A&M)
ATLANTIC RHYTHM SECTION—Rock & Roll (Atlantic)
WET FE—On Begonia (Blue Note)
DAVID BOWIE—In Flight (A&M)
DAVID BOWIE—In Flight (A&M)
DAVID BOWIE—In Flight (A&M)
DAVID BOWIE—In Flight (A&M)

GARY BROOKS—The Light Of Sinner's (Warner Brothers)
GEORGE BENSON—In Flight (Warner Bros.)
CHALLENGER—Dreams, Dreams, Dreams (Warner Records)
WET FE—On Begonia (Blue Note)
ARND—On Earth As It Is In Heaven (Capitol)
WILLIE CARTER—Just A Dancer (Three Away (Columbia))
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ATLANTIC RHYTHM SECTION—Rock & Roll (Atlantic)
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DAVID BOWIE—In Flight (A&M)

Box

Continued from page 33

not including odds, album cuts and "country crossover."

On has played playlist for record stores and record companies, he breaks down the records by labels. Last week, WEA was ahead, followed by Capitol.

Program director Jim Hallman, WKVT, Brattleboro, Vt., writes: "Just wanted to report that skunk is fantastic here in Southern Vermont. We at WKVT would like to invite all the skunks to come on up. We're an adult contemporary station, AM at 1490 on the dial, and welcome any visitors who might do their 'snout' bit in the Green Mountain State. Our lineup: Jim Hallman (AM) Pop-polo 5:30-11 a.m., music director Pete McLeod 11 a.m.-5 p.m., and Tim Aronaudd rocking from 5-midnight. Our news director is Owen May and weekend head is Jason B. Tony Townsend, Brian Thacker and our new addition Eric Simmons.

Royal Writ is now doing a jazz show midnight-5 a.m. on Fridays at WKVI in Jackson, Miss. He says he needs jazz records. Steve Shanon, KCMO, Kansas City, Mo., writes that the station is looking for a personality-oriented air person/newscaster to augment the morning show. No phone calls, no tapes; just a letter of interest to start.

Mark Elliott, WKRG (IQ-102), Cincinnati, writes, "I'm newly named music director. The man responsible for the Q's success, Randy

Michael, has gone on to bigger and better things for Taffi Broadcasting. He just took over the programming of WDAI in Kansas City and should hit the air with a dynamic country format soon. Jim Fox was promoted from music director to program director and I got pulled off nights to do music.

"The Cincinnati radio scene is sounding better every day. E. Alvin Davis has really cleaned up WSAI (the FM) is still an unknown quantity and we look forward to a real good battle for the April/May Arbitration. WEBN, night next to us on the dial (102.7 to our 101.9) is a top notch album-oriented station sounding very solid, and our A sister, WKRC is playing the adult-contemporary hits with a little flair. Our current lineup features: Bruce Ryan 5-9 a.m., Jim Fox 9-noon, Mark Elliott noon-3 p.m., Pat Barry 3-7 p.m., Mark Sebastian 7-midnight, Tony Galluzzo all-night, Chris O'Brien is the production director and does weekends. And we just hired Doug Coffey from WHON in Richmond, Ind., to do weekends and fill in.

"By the way, we'll accept music calls any day but Tuesday or while I'm on the air. We release our music list Wednesday morning."

KUJ in Walla Walla, Wash., has an opening for a chief engineer. It's a 24-hour contemporary music station. Talk to president Jim Nelly. The annual convention of the National Radio Broadcasters Assn. will be Oct. 9-13 at the New Orleans Hilton.

For details about attending the NRBA, 1705 DeSales St., Washington, D.C. Registration fees low and last year the meeting in San Francisco had some excellent speakers. The meeting is called the Radio Broadcasters' Conference and Exposition.

Dave Rogers is back in the sales dept at WIFE in Indianapolis. For those of you who don't remember back the day, that includes me, Dave was a musician in the Stan Kenton Orchestra. WAFB, an FM rock station in Worcester, Mass.

launched a promotion the first year of the year. They're going to give away an album a week until the year 2001. Now I'll bet that kind of news may make a listener happy, but I can see at least a dozen record promotion executives thinking: If the radio station is going to buy these albums at cost (about \$12.50 to \$17.50, depending on the record company), the promotion is going to cost up to \$3,000 over the next 24 years.

Bill Pope is the new owner of WBHT and WTGB in Brownsville, Tenn. The programming is progressive country and Top 40 in the day and gospel/soul at night. Air staff features Jerry A. Hartsch, 6-10 a.m., program director Steve Matthews 10 a.m.-2 p.m., Greg Thomson 2-5 p.m., B.J. Holmes 5:30-7 p.m., Ernest Cherry 7:30-11 p.m. Bill Hickok, a veteran, is doing the morning show at WICC in Bridgeport, Conn. I believe this is the same Hickok who used to do the "Milkman's Matinee" on WNEA-AM in New York in my opinion. Hickok was the best even in that particular time slot. WICC general manager Vince Cremona says that the station "will still be rockin' and rollin' but with added personality touch."

WBFB in Rochester, N.Y., has launched a new printed playlist. Looks good, which is good, because their old one was bad. The particular issue has on hand features a picture of program director Bob Savage. I think I'll keep it and frame it.

Bob Allen, program director of KRLM, Carmel, Calif., writes, "The station featured a radio contest for M&M's as everybody knows by now. It's the only personality adult contemporary station on the central coast. That means the disk jockeys are live, talk about the music and whatever else interests us and we feel will interest listeners in the area, and relate to the audience. Hard as it is to believe, nobody else in the region is doing that."

Service from Columbia, Capitol, WEA and a few others has been excellent. Service from A&M 20th, Polydor, and others is non-existent or sporadic. We audition everything and have a pretty wide latitude in music. We are running 30-32 current records and 6-10 new albums with as many cuts as possible from them. About the only thing we don't touch is the hardest rock, soul or country.

"Like many other AT station these days, we find ourselves breaking a lot of records that don't make it to Top 40 radio for weeks or even months. We were one of the first in Meo and Davis, England and John Ford Coley, Engelbert Humperdinck, Tom Jones, Mary MacGregor and in on the gospel side, including the new record by the

appreciate better single and LP servers. This area is loaded with affluent adults in a wide age range and many of them buy records, not to mention travel to San Francisco and Las Vegas to see record artists in person."

Dave Diamond and Casey Petrowski have left WSAI in Cincinnati. Diamond because it was too cold there. Petrowski because it was too hot. Tom Pagnotti, mid-morning personality at Graham Jr. College's WKLB, Boston, is the new afternoon drive personality at WFTS in Franklin, N.H. He wants to say "hi" to Scott Wallace at KAAV, Little Rock. Seems Tom produced Scott's show at WMEX in Boston a while ago.

Joe Lefrere, music director of country-formerly on a weekmond Hill, Ontario, Canada, says his station is going to put out an "accurate, up-to-date playlist and will survey the Toronto area weekly 10 of Toronto's largest record stores, record distributors, and rackjobbers, as well as the CFCM request lines.

Red Richards, who is Northeast regional marketing manager for Epic Records, says he would like to recommend to you that Carolyn Cook, the wife of John Cook, program director of WFIL, Philadelphia, be nominated as radio wife because she's a true radio junkie."

Bob McCart, program director, KSLM, Salem, Ore., writes "Apparently, I have been missing the boat about entering KSLM in the annual International Radio Programming Forum awards competition for several years. A Portland station (45 miles away) is crowing its feather off all over our air. Please send me particulars for next year's awards. I can't understand how we missed last year's competition." Bob, I would like to send out jury blanks, but the entries are just too massive to handle in that fashion. We'll be announcing the competition details for 1977 very soon. Just keep your eyes peeled.

Nita Puckett, WMON, Montgomery, W.V., also asks about the radio the current competition for a radio wife of the year "Most female jocks have a man somewhere in their life, giving them support. Give the men credit. It's no excuse for a radio credit. I understand how we missed last year's competition. I'm sure wife that a radio husband. My nomination is: Jeffrey Cochrane."

Bill Blair has returned to KROD in El Paso to do the 9 a.m.-1 p.m. show, replacing Bill Cameron, who moves into a full-time production director's chair. Bob Cochrane says that "Our FM sister station, WVOE, is about to be the air but surely needs Spanish records. Send records to Manager Mike Mattingly, KVOE, FM 22.1, Mykoming, El Paso, Tex. 79901."

and how she's been herself with husband and children healthy and every day of the year and able to manage on a budget. The flights with the various baby items come and go a radio music station.

"My wife is a perfect example of the wife to marry me when I was making about \$1,100 a month married me the next month when I advanced to a job that paid \$600 a month, and decided not to divorce me when I took a job two months later that paid \$550 per month, until she had for two years until I raised my salary to around \$1,100 per month again."

"Then she gracefully decided to help me move again when I took a new job for substantially more money after two years of getting adjusted to the last move. In the meantime, she had time to deliver and lovingly raise two babies, and all the while she helped so much as a tablespoon (or a teaspoon) of salt per month, we could never afford such a luxury."

"Anyway, I'm still going strong with a lot going for me, mostly because of her. I wish every woman had a wife as good as she is to me, but since she's only one of her, I'm glad I was the lucky one. Thanks for the opportunity to tell some of our friends about her and how lucky I am."

The lineup at WSMI Litchfield, Ill., features John Michael Barry, program director, in the morning. Tony Taylor 10 a.m.-2 p.m., Prange 2-5 p.m. The FM affiliate is modern country with Dennis Cannon in the morning. Jim Norstrom 10-5 p.m., and Don Deussen 6-11 p.m. are put in the afternoon. Keith Bredwell of MS Distributors in St. Louis, "he does a super job and

Bubbling Under The HOT 100

- 101-BE MY GIRL—Michael Henderson, Boston, Mass.
- 102-BITCHY BY GOLLY WOW—Norman Cameron, Bedford, Mass.
- 103-IT AINT EASY COMING DOWN—Charmaine Dennis, Pringle, Md. (RCA)
- 104-SFY FOR BROTHEDOWN—Miracle, Columbia 3-1046
- 105-THE SHUFFLE—Van McCoy, R&B 4551
- 106-IT'S OVER (GIVE YOUR LOVE)—Phyllis Hyman, ABC 1213
- 107-MIDNIGHT LOVE AFFAIR—Candice Marlowe, International 3-1041 (RCA)
- 108-LOVE ME—Blackpink, Interscope 1-104
- 109-FREE AND SINGLE—Beverly Sills, A&M 1011
- 110-BITTY MANIA—Salsoul Orchestra, Salsoul 2013 (Capitone)

Bubbling Under The Top LPs

- 201-SEALS & CRAIG, Greatest Hits, Warner Bros. 85 0764
- FIDDLE ON THE ROOF/ORIGINAL CAST, New World, RSC 130
- 203-IT'S A GIRL—SALFAGE'S GREAT HITS, Columbia, PC 1150
- 204-ROCK! (The Punk's) A Taste, Mercury 80-1000 (Phonogram)
- 205-FOUR TOPS, Colgems, ABC 404595
- 206-LABRILE, Chameleon, JG 1434
- 207-PETER DINKINSON, Phonogram, A&M
- 208-WUDY MATTHEWS, New Line, ABC 404595
- 209-CARTY CORTELL, The Lion & The Bear, Shirely Bassett, S&W 1434

Programmers...take our...

INSTANT

Jingle Analysis Quiz

SUBJECT: rock I.D. jingle packages

- TRUE FALSE NOT
1. ☐ ☐ ☐
2. ☐ ☐ ☐
3. ☐ ☐ ☐
4. ☐ ☐ ☐
5. ☐ ☐ ☐
6. ☐ ☐ ☐
7. ☐ ☐ ☐
8. ☐ ☐ ☐
9. ☐ ☐ ☐
10. ☐ ☐ ☐

- Traditionally, all good jingle packages have been produced by a hand group of highly talented, high cost, organizations located in Texas and California.
- All good jingles packages cost over \$100.00 per basic cut.
- My station needs a fresh package of fully implemented jingles and/or ensembles, a capital, shorts, and lots of exciting Moog beds.
- In addition to basic cuts, my station needs (not extra charge) two or more variations of each cut.
- My station has a substantial jingle budget, therefore we have no need to look beyond our high priced Dallas supplier.
- My station operates on a limited budget and needs to seek the best possible jingle value available.
- I have auditioned jingle packages of high quality/high price and/or low quality/low price.
- I have never auditioned a package with good style, quality and me as the client.
- I had no previous knowledge of a reasonably priced jingles syndicator in Buffalo, N.Y., who sold more than thirty stations worldwide.
- This quiz reveals that CONCEPT III could be the perfect jingle package for my station.

For your score on this quiz
(and free CONCEPT III Demo
mail to:

WY AUDIO CREATIONS
P.O. BOX 21, STATION B
BUFFALO, N.Y. 14207

Name _____ Title _____
Station _____
Address _____

usually acting for the stations he services.

Edward J. Curran at WEFA, 4 S. Genesee St., Waukegan, Ill. 60085, also needs records—MOR singles and albums. The station features Bob Welch 6 a.m.-noon, Ed Curran noon-6 p.m., Pat Foss in the evenings. KNET in Palestine, Tex., has added John Greer to its staff to do the 7-midnight show. Program director Wayne Hall signs the station on at 5:30 a.m. and goes to 9:30 a.m. Roy Munne does 9:30 a.m.-2:30 p.m. and John Duncan goes until 7 p.m. The station plays country music in the day and Top 40 at night and Wayne claims the station is No. 1 in the market.

Craig Walker is the new morning personality at KGW, Spokane; he'd been doing the 10 a.m.-2 p.m. show, which will now be done by Glenn Shannon. WBAP, Fort Worth, is now using a new "Super Country 77" ID jingles package created by Century 21 Productions and Programming Inc., Dallas. CKWX, Vancouver, Canada, programmed by Tom Peacock is also piloting the new ID package. Lineup at WENE, Endicott, N.Y., features John Carter 5-10 a.m., program director Fred Merrin from 10 a.m. until 1 p.m., Charlie Hamburger 1-6 p.m., Bob Ondeko 6-8 p.m., music director Gary Allen 8 p.m.-1 a.m., with Rick Hobart and Bruce Fanning helping on weekends. Perry Cooper of Arista Records recently did an hour's disk jockey work on the station.

There's a tremendous thesis out on Drake-Chenault radio. It costs \$20 from E.F. Goulart, associate instructor, Indiana Univ. dept. of speech communications, 312 N. Jordan, Bloomington, Ind. 47401. What Goulart, who worked as a disk jockey once for K-100, Los Angeles, seems to be doing in the thesis is relating the whole Drake syndrome to its era in radio, plus describing why and how stations like KJH became successful.

Rick Day, program director for a new FM station in Jackson, Ky., that will be on the air by early spring called KJSN, is looking for air personalities. The address is: 1138 Main St., Jackson, Ky. 41319. Format will be MOR with some country music included. Bob Jackson has left KNEW in San Francisco to sing full-time and has a record out called "Dear Jenny" on the Big Name Records label. Fred can write him for a free copy at 2112 E. Thompson Blvd., Ventura, Calif. 93003. Deanna Crowe is the new host of KNEW's all-night show, replacing Bob Crowe, who has moved to the 7-midnight slot on the San Francisco station.

Dick Bozzi has been transferred, in a sense, but not literally, to KILW in Detroit as program director. Les Garland moves to WRKO in Boston to program that station. What I think happened was that in order to get Garland from a station he resembles, WRKO Radio vice president Paul Drew had to give up Park Place or something similar. Bozzi was program director of KRTH, Los Angeles. Both KRTH and WRKO are RKO Radio stations. Tom Joiner, an old friend who used to hide out in the hills of Kernville in his youth, now works for a radio station chain and needs a top flight program director a la morning man, call him via 919-734-1466.

John Wallin, who spent five years at KJSM in Cincinnati, is looking

ing to WIFE in Indianapolis with program director Rubin Mitchell, now would like to move into programming himself with a medium to large market station. Has 12 years of experience in everything from personality work, news, sales, etc. Married, two children. 317-844-1037.

Gary Brazzel has departed KCKN

in Kansas City, Mike Shanin has been elevated to the job of program director. Don Rhea at KCKN sent me a note: "Gary Brazzel is available, good background, good track record, good jock, 816-373-2359."

Jerry St. James, WDRQ, Detroit,

writes: "You're probably wondering why anybody in his right mind would put out another comedy service." But he claims the material he has been writing for his own show is funnier, thus he's launched "Lola's Lunch," which is six pages of gag material each month. It costs \$30 for six months, and you can write him

for a sample copy at: 2434 Lake in the Woods Blvd., Suite 902, Ypsilanti, Mich. 48197. Caringer & Hayter, a comedy air personality team, are still looking for work. If you think you might have an opening, call Larry Caringer at 509-483-2608 or John Hayter at 509-328-1785.

NARM CONVENTION COVERAGE

Be there...in Billboard's Special Show Issue, March 12, 1977

The 19th annual NARM convention will be held at the Century Plaza Hotel in Los Angeles, March 4 through 8, 1977.

It is estimated that NARM members represent a major portion of the record-tape market...major rackjobbers, distributors, many one-

stops and leading retailers...will be there! Billboard will be there!

Bonus distribution to everyone attending NARM. Don't miss this opportunity to reach these key buyers and BILLBOARD weekly readers.

BILLBOARD's SPECIAL NARM ISSUE

Issue date: March 12, 1977

Closing date: February 18, 1977

For Further Information Contact:

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615/329-3925

N-1

Project B'way Show On Josephine Baker

By RADCLIFFE JOE

NEW YORK The governments of France and the Principality of Monaco are cooperating with the producers of the forthcoming Broadway show, "Josephine" based on the life of the late Josephine Baker, in an effort to ensure authenticity of the facts of the late singer's life.

According to show producers Hank Kaufman and Gene Lerner, a series of meetings are being held in France where the French Ministry of Defense, under the direction of Prime Minister Jacques D'Estaing, is providing information on Baker's work as an intelligence officer with the Free French Forces and the Allied High Command during World War II.

Close cooperation in the research of the show is also being provided by the Royal Family of Monaco, particularly Princess Grace who was a close friend of Baker.

Meetings are also being held with

executives of the Societe de Bain de Mer, the holding company for the Principality of Monaco, in an effort to negotiate a deal for the assistance of that organization in putting together the Broadway show. The Societe produced Baker's last Paris show at the Theatre Bohème in 1975.

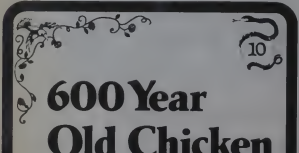
Joe Masteroff, author of such musicals as "Cabaret" and "She Loves Me," has been tapped by Kaufman and Lerner to write the book for "Josephine." Like the producers, Masteroff's research is taking him to various theatres and homes in Europe where he will examine personal archives and artifacts for background material. The show, to span 50 years of Baker's life from 1925 to 1975, will feature most of the songs she sang, identified with the flamboyant blues singer. However, these will also be supplemented with an original score.

No lead player has yet been selected for the extravaganza, but it is said that there is a tussle for the role between Shirley Bassey and Vivian Reed.

"Josephine" is tentatively scheduled for a fall 1977 opening on Broadway, but sources close to the production say there is such a demand by West Coast interests to have it staged there, it may open in Los Angeles before moving to Broadway. A movie of Baker's life is also being planned.

Ventura Agency

LOS ANGELES Page Talent Booking Agency has opened in Ventura, the beach city north of here. Its artist roster includes the Original Riders of the Purple Sage and Tex Williams but also includes rock and pop acts. Affiliated with the agency is the Big Name record label and Mare Music publishing.

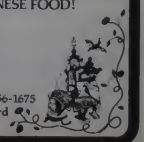


10th Year Old Chicken

Kosher chicken breasts—cut into bite-size pieces, coated with a blend of ginger, scallions, Chinese wine and spices. They are then twice fried in the traditional manner and can be dipped in either the mustard (very hot) or our plump duck sauce.

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Roy's
Reservations Only 656-1675
8430 Sunset Boulevard
Los Angeles



Concerts Click in Bad Weather

Continued from page 1

wards to buy out advance tickets for upcoming Bruce Springsteen and Electric Light Orchestra shows as soon as the dates were announced.

Truc Belkin did have to cancel a Queen show in Dayton, Ohio, because of a heating fuel cutoff at the auditorium. But he had successful shows or sellouts last month with Kss, Blue Ocean Cult and Barry Manilow.

"If there's something going on that people want to do," says Belkin, "they'll do it despite bad weather, ex-

Scott Joplin Show Opens In Chicago

CHICAGO "Joplin," an original two-act musical depicting the life of ragtime composer Scott Joplin at his world premiere here Jan. 27, at St. Nicholas Theatre.

Written by poet/librettist Kathleen Lombardo, the production draws upon Joplin's piano rags and excerpts from his opera, "Treemonisha" and original music by Robert Lombardo.

The theatre piece, which traces Joplin's life from childhood to its tragic final years, places particular emphasis on the composer as a man driven to seek acceptance of ragtime as an "artistic" medium.

The title role, created here by Hank Berning, requires an actor who is also an accomplished pianist. In addition to singing and delivering dialog, he performs a group of ragtime numbers onstage.

The piece taps four other players, who perform in multiple roles, including Joplin's mother, brother and two wives, and John Starkie, pioneering ragtime publisher.

The production, along with a film biography of Joplin to open nationally in February, indicates a continuation of the resurgence of interest in ragtime and its foremost exponent.

\$5 Mil Facelift Signals Coming N.J. Top Acts

ATLANTIC CITY, N.J.—First sign that casino gambling when it comes to the South Jersey resort will bring with it top entertainment, emerges in the announcement by Resorts International of its \$5 million renovation program for its Challenge-Haddon Hall.

Raymond M. Gore, vice president of the Florida-based firm which operates casinos in the Bahamas, says the renovations include \$5 million for construction of a show theatre. It will be a "few thousand-seat" theatre for name entertainment, says Gore, plus a secondary theatre which will probably feature musical entertainments.

Tull's 7-Concert Haul At \$286,244

LOS ANGELES Jethro Tull's sellout seven-concert January tour of small halls here and in plus New York and Detroit grossed \$286,244, including more than \$30,000 donated from a benefit at the Music Center here. The group's Ethel LP, "Songs From The Wood" ships gold this month.

MOST MAKE MONEY

peaked in January, with the week surrounding it as the busiest concert times of the year with the majority of headline artists preferring to sit out the potential traffic hazards of winter. The fact that most promoters are prepared to largely sit out this period has kept its 1977 effect from being more noticeable.

In New York, Ron DeBener sold out the Palladium last night in December with Frank Zappa and sold out New Year's Eve with Patu Smith. His only January date was one night with the Bay City Rollers and he says he could have filled the Palladium for a longer stand by this group. DeBener has 10 shows at Madison

Square, a calendar of 10 more with major acts and a 10th at the Knickerbocker. Queens area's 10 shows are also scheduled, with the Knickerbocker and the Regency theatres having the busiest.

Chicago appears to be the market having the biggest gap of problems. Chicago-based Jan. 10 reports tell sales down from the week of Jan. 3 because of the cold. The figure reflects more than 10 dates postponed, including the 10th. And Jan had to cancel a band (6) Wild Cherry, date in Boston to cause sales were killed by the cold according to its principal Jim Melton.

Chicago-headquartered Trans Productions reports it has not been (Continued on page 6)

La Bastille In Houston Reopens With New Music

SAN FRANCISCO New financial backing has reopened La Bastille, the 400-seat Houston night club, with a four-day engagement by pianist McCoy Tyner, after being dark since last June.

Owner Todd Barkan bought the club a year ago but had to close within a month of opening because of both personal and business problems. He says, "It was due to dissension between my administrative organization and my financial backers."

Barkan's original backers are being compensated by a \$35,000 investment by new partners James Guitry and Randy Martin, owner of the Louisiana Audubon Village chain. Says Barkan, "I will do booking and promotion and leave club management to my partners."

Barkan says La Bastille had no problem operating in the black, grossing more in its first month, he notes, than his San Francisco club.

Keystone Korner did in the best month of its five-year history. That best month was Dec. 1976, when bookings included Art Blakey, Captain Beefheart, Ben Carter, Michael Henderson, and the first annual Keystone Jazz Festival, featuring

turning the groups of Bobby Hutcherson, Max Roach and Dexter Gordon.

The new \$35,000 investment close to the amount originally spent to buy a Bastille a new grand piano, two dressing rooms, improved sound and lighting, new seats, etc. Barkan is confident the Houston area will eagerly support the club in its primarily jazz format, making it one of only two major jazz clubs in the South, along with King's of New Orleans.

Barkan also renames his booking agency, Bright Moments Music, and his publishing company, Hot Todd Music. He also now manages Bobby Hutcherson, Yusuf Lateef and George Cables and is seriously considering opening a small music school in the basement of Keystone Korner.

La Bastille's current bookings are Lonnie Liston Smith (10-13), Charles Mingus and Pat Martino (17-19), Larry Coryell (25-27), Muse Allison (March 10-13) and Yusuf Lateef (18-20).

CONRAD SILVER

Music Hall Deal With Bernstein

NEW YORK Radio City Music Hall, in an arrangement with producer Sid Bernstein, is continuing to book rock acts during slow periods.

Bernstein's deal is different from last year's with Marjorie Enters, which was an exclusive booking contract. Marjorie, however, had trouble filling the hall every night for five and six weeks.

Under a unique labor management pact two "hatus" periods, installing 14 weeks permit film and stage shows to be suspended after the busy Christmas and summer holiday seasons.

Bernstein is now booking acts through March 2 and will do so again after Sept. 15. Jethro Tull and Renaissance are among the acts booked this winter.

Blues Package On 16-City Tour With Waters

CHICAGO Muddy Waters, Johnny Winter and James Cotton, the stellar blues collaboration featured on Water's new LP, "Hard Again," will perform an "Lynyrd Skynyrd" package on tour beginning Feb. 25.

The tour package, being sponsored by Blue Sky Records, in conjunction with Premier Label, will include 16 cities, 10 in the Northeast and Midwest including Boston, New York, Philadelphia, Buffalo, Cleveland and Chicago. It includes four college dates.

The performance, also will feature blues musicians Willie "Big Boy" Smith, Pinckney Perkins, Bob Margolin and Charles Calhoun. The two-hour show is booked in halls seating 4,000 on average, according to Teddy Slaton of Blue Sky. Muddy Waters, CBS-distributed in St. Louis, who will accompany the tour on the road says it is being planned with "the same care as the same intention to detail," as a new playing hall with nine times the

Talent In Action

Signings

SANTANA SONS OF CHAMPLAIN

Long Beach, Arden, Calif.

The success of the "Jaguar" LP of last year, plus the promise of the newly released "festive" album, indicates that Carlos Santana's reaffirmation of the early, Latin-based rock of his early days was a wise commercial move having artistic considerations aside for the moment.

The enthusiastic, near adoring audience witnessed his performance Jan. 30 as evidence that his commercial revival was related to its spiritual rebirth in only inverse proportion. At this concert, like others in recent months, the young, gang-oriented music of his middle period was conspicuously absent. Concentrating on his work from his early albums and on the latest *Wax*, Santana's near two-hour, 13 tune set was a thoughtful mix of all his grooving pacing and aural sequencing.

Bursting on the set (designed as a Spanish shrine courtyard scene) with "Caravana," the 16-member band's sense of timing, saving the groove throughout the evening, proved capital for the climactic, percussive frenzy at the end of the number. Carlos' wailing, soaring guitar would lead the group into the next melody ballad that would slowly build to a driving crescendo once again.

And each time Santana changed moods as he paced across the stage the audience nerved its grooved approval. The set suffered only minor problems. The A of a new action depicted a tune like "Maria Caracoles," a certain dead and tedious. And the early "Black Magic Woman" drew a little less messaging, a bit more away from its recorded version. But the cheering crowds that called the guitarist back for extended encores didn't seem to mind.

The second billed Sons of Champlain, whose sets along with Santana go back to the Haight Ashbury era, offered a well received hour set of mostly up-tempo, funk influenced numbers. And although the group's performance was often deft and light, its members played next to the over-riding energy of Santana's group.

AGUSTIN GUZMA

SEA LEVEL

Cellar Door, Washington, D.C.

This spinoff from the Allman Brothers Band has officially earned noise that it's powerfully on the scene and challenging the Marshall Stack and Charlie Daniels bands with the lush and force of those Southern boogie kings.

The original Allman members—Chuck Leavell, whose name is an anagram for the group's lead, Joe Johanny Johanson and Lamar Williams—use now achieving a higher meter of talent and rhythm with the son brother, Jimmy Nails, formerly with Alex Taylor and Dr. John. With Leavell in the lead, all members contribute equally except Johanson.

Looking ahead rather than rapping off the set, the new Capricorn Records act is establishing its non-Allman identity by concentrating on new songs written mainly by Leavell with occasional assistance from Nails.

But the only two Allman Brothers songs performed for the SRO audience Jan. 10 were two of the highlights: "Hot Latita" and the raucous "Whirlwind Blues," the last number that had the music clanking for an encore it didn't.

With a stadium of fellow Georgians—including the new President's son—witnessing them, Leavell launched into a 55 minute set that counterplayed his keyboards with the hum of Johanny's guitar of Nails and bass of Williams.

The piano drum interplay gave the group a tightness and the keyboard guitar combo proved especially potent on "Tide Wave" which wraps the most together number of the night.

Sea Level included several songs from its new LP and added a special instrumental salute, "Jimmy's Flag Wave," an arrangement of Seals and Croft's "Get Back."

For the night's main L.A. concert

eral songs, including "America The Beautiful" and "Duke."

The group literally and figuratively brought to Dixie to O.C. and served notice to the audience that Sea Level will soon make its mark on American pop music—perhaps with the intensity that the Allman Brothers once achieved.

GERRY WOOD

CHUCK BERRY

Roxys, Los Angeles

The king of rock 'n' roll made a rare concert appearance Jan. 13 in the first show of a three-night migration. For a man who has turned 51, Berry displayed incredible stamina and enthusiasm throughout the evening. He maintained a high energy pace, dancing across the stage in gaiter-like manner, grating up and down and shuffling to and fro on one leg.

Yowing to perform his old hits, Berry did just that. He opened his 90-minute set with "Roll Over Beethoven" which immediately had the sold-out crowd jumping. As the set progressed so did the enthusiasm of the crowd, often standing in the aisles or dancing on tables.

With Johnny Rivers lending guitar support as part of an exceptional backup band, Berry wailed into "Sweet Little Satan," "Too Much Monkey Business," "Memphis," "School Day," and "Sweet Little Back 'o' Ball."

During most of the evening Berry offered congratulations to his band by a hat of hand-shakes and rocks. Nerving the pace, he switched to some low-key blues aided effectively by his piano instrumental.

Getting back to rocking and rolling, Berry began dancing on stage, playing guitar upside down and sideways, apparently delighted by his performance. Rockers like "Nadine," "You Never Can Tell," and "Reelin' in the Clouds" again put the audience into a state of clapping and dancing.

Following roars and chants for an encore, Berry returned for a three song finale with such hits as "Johnny B. Goode," "Carol" and "Little Queenie."

Judging by this performance, it seems as if Berry may continue rocking for another 20 years. ED HARRISON

BLONDIE

Max's Kansas City, New York

Max's was packed to (and perhaps past) its legal capacity for a midnight show by Blondie Jan. 21. With a new record out on Private Sticks, a swirl full of auditory raves, and a growing following, the punk rock club scene in New York may be too small soon for this bright young group.

Shining most in the 40 minutes the band was onstage at this (early) show was lead singer Deborah Harry, who lends the band her sick name and who provides most of the visual and musical excitement.

Though more a singer-with-the-band than a leaded performer, Harry nevertheless is the real local act, dressed rather conservatively for the performance in tight slacks and a mid-toe clean, tan Balmain T-shirt. She went through a repertoire that ranged from the rock 'n' roll standard, "Ridiculous Face," to more kinky original songs including "My Admiration," "36 Officers."

Harry looks and sounds like a remarkably in recent years at times, and as this is contrasted with her hair band, the results make for an interesting show.

The music, meanwhile, in the band's 10 song performance was several cuts above the punk rock norm. Good that had rock more too complicated, but well performed. ROMAN KOZAK

ELECTRIC LIGHT ORCHESTRA

Forum, Los Angeles

The Electric Light Orchestra in its 10 year residence has given a step by step road to the headlining ranks with a solid string of commercially created hit songs. ELO Jan. 27 relied heavily on numbers from the group's pleasing, Munich rock formula.

At the heart of ELO's set during show Vio lent Max Karmali and Jeffery Mervin Gale and Hugh McDowell musically and vocally dominated the stage, mixing the string, thematic classical phrasing with the steady rock rhythm that drives each of the group's songs.

Let it be noted and well left left, who shares the group's line melodic vocal harmonies with bassist Kelly Groucutt, ELO's 16 song set satiated audience expectations with past material.

Head," "Showdown," "Strange Magic" and "Evil Woman."

The new intensity of "On Top" and the catchy melody of "Telephone Line" from its latest album "A New World Record," along with concert favorite "Ma My Ma Belle," added freshness to its 90 minutes onstage.

Though ELO works well at fusing both rock and classical elements into viable popular music, the rich sounds acquired on record sometimes result in overtones of mundanity here with the musicians playing at equal intensity, the thick and weighty texture of the strings mixed with Lynn's smooth but driving guitar rhythms resulted in a stiff drumming style for most selections. Only when Lynn stepped up the pace with a more dominant guitar feel did the music begin to move.

Driving out to songs with a solid orchestral edge, ELO's performance for the most part, lacked the brilliance warranted by the powerful stage lighting and extravagant use of brass beams utilized. Only towards the show's end, climaxing in a not strong rendition of "Roll Over Beethoven," did the group's intensity and charm match that of its stage surroundings.

KEVIN MERRILL

GROVER WASHINGTON JR. BOB JAMES

Samia Monica Civic

Auditorium, Calif.

James' wares: happy formula crossover funk music and Washington plays it with alacrity. The tandem concert package is a crowd pleaser because its simple repeat rhythm goes around and around and repeats and repeats and engulfs its audience along the way.

Forget the fact that much of the music is musical mush—no heart or soul—only repetitive riffs which lengthen the times of the tunes.

Forget the fact that the tunes start to take on a similar sounding pattern. Forget all these things because the audience for the brand of crossover jazz probably doesn't know what real hard driving, emotionally explosive, highly developed jazz is like. It's coming out of the soul and rock audiences.

The duo's concert Jan. 16 was, however, a fine example of where one race of jazz today dead march in the middle of the assimilation of rhythms called from the soul and disco fields.

(Continued on page 40)

Richard Torrance to Capitol Records and Screen Gems EMI Music. He was formerly on MCA.

Rough Diamond to Island. The English group includes albums of Wings, Uriah Heep, Humble Pie and the Steve Marriott Band. Three Degrees, Epic act, to Regency Artists for representation. Golden Gate, L.A. quartet, to Much Gordon for management and publishing. Come Deems to Bob Epstein for management.

Levon Helm, drummer and vocalist for the Band, to ABC Records as solo artist. Leon will continue to record with the Band, but will form his own group for a solo tour and album scheduled for April.

Repeat to RCA Records with debut LP, "Pep's," due within the week. Group backed by Copeland on "Take Me To Baltimore." LP, EMI, Liberty, a group from Toronto, and performer/writer Hugh Prestwood to Lorber/Schoen Productions.

Doyle Gray, Capricorn artist, to Overseas Management Associates. Eddie Haddad's L.A. team, Mike Miller, UCLA student with solid writing among producing credits, to Warner.

(Continued on page 40)

Billboard Spotlights



SAN FRANCISCO

The talent, the labels, the sound

San Francisco's golden sounds have injected new life into America's musical heritage and left a lasting impression on the international scene. Billboard's special Spotlight understands the who, what and where of this distinctive music. On the spot-reports cover every facet of this varied market—rock, disco, new artists and the men behind the scene.

Your ad in this Spotlight issue will put you in touch with those who make and influence the golden sounds of the San Francisco Bay area:

- ★ Artists
- ★ Agents
- ★ Managers
- ★ Radio Stations
- ★ Recording Studios
- ★ Record Companies

Issue date: March 19, 1977
Closing date: February 25, 1977

For information, rates and space order contact: Joe Fleishman / Billboard / 9000 Sunset Blvd., Los Angeles, CA 90069 / (213) 273-7040 or your Billboard Representative. SF-1

Top Entertainment Lawyer, NARAS President Adroitly Handles 2 Jobs

Jay Cooper, show business attorney and national president of NARAS, has the ability to handle complex details for his own practice and the Recording Academy daily. The combination of these two complex jobs keeps his schedule fully packed. Billboard's Ed Harrison learned just how compact, complex and unpredictable a day in Jay Cooper's business life can be. This is his report:

Although he rarely schedules breakfast meetings, this Friday is an exception. Jay Cooper, entertainment attorney and president of the National Academy of Recording Arts and Sciences (NARAS) is having breakfast with Pierre Cossette, executive producer of the Grammy telecast, at the Polo Lounge in the Beverly Hills Hotel.

With the nationally televised awards show rapidly approaching its Feb. 19 airing on CBS, preparations must be made. Over coffee and grapefruit, Cooper and Cossette first discuss

It is policy to first have those who are nominees and then for mer winners, says Cooper. This makes the show hard to book since many qualified presenters are often unavailable to attend due to prior commitments. A strict policy of the Academy is to bypass movie stars and other non music industry personalities to give the show an authentic look. If none of the nominees can attend, a different category will be aired.

Although there are 49 categories of awards only 12 will be presented on tv. 'We go for the categories that represents the entire spectrum,' says Cooper. The other winners are given their awards during the 'pre-telecast' awards. This creates a physical problem of getting all the people into the room before the West Coast starting time of 6:30.

Those stars receiving the non televised awards like to come in late in the afternoon the day of the show instead of in the morning or the day before, he says.

Cooper relates how one country artist's manager had re-

A Day In the Life Of

JAY COOPER



Jay Cooper and Pierre Cossette, executive producer of the Grammy telecast, discuss the show's format over breakfast.



the procedure for the Hall of Fame award presentation Cooper explains that there are 15 now enshrined with another five to be selected this year.

There is a trustees award for outstanding creative achievement where there is no Grammy category, says Cooper. 'And very difficult to get. A two-thirds majority of votes by NARAS trustees is required for the prestigious award. Votes are now in the process of being tabulated.

This is an award given to an outstanding artist who has contributed to music and should be recognized for his accomplishments. This is a general award and has no reference to a particular record.

To date there have been only seven given with some of the recipients being the Beatles, Georg Solti of the Chicago Symphony and John Hammond. It is still undecided if an award will be given.

The topic of discussion shifts to the tribute to Atlanta production number. This is a segment paying homage to another city which has contributed to the advancement of music.

Cooper tells Cossette that he is fearful there might not be enough room to accommodate all the guests attending the Grammy party later that evening at the Beverly Hilton Hotel. The thought of reducing the guest list is disconcerting. "I feel like the father of the bride or running a bar mitzvah with everyone calling for reservations and tables," says Cooper.

While ensuring that the Grammy telecast is of the highest professional caliber and presented without flaw is of utmost concern to both men, neither Cooper nor Cossette are taking each other seriously at this early hour. Without formality, the tone of the conversation is jovial, with Cossette supplying laughs and witticisms as if his Sanka was Irish coffee.

Cooper talks about the necessity for advertising the show. We feel that advertising to promote the show is important and has an effect on the Grammys.

We have to fight for every television spot we get," says Collette. "Other producers want theirs, too. It's a big part of the job."

This year the Grammy telecast will be expanded from 90 minutes to two hours. It will also mark the first time the show beamed live to Japan via satellite.

quested having his client present an award other than for a country category to give her a more pop feel. Cooper says he disallowed it because the Academy is not in the position of promoting an artist's career.

As the meeting winds down to a close, each man well knows this will not be the final encounter. With last minute salutations completed, Cooper departs the hotel for his home on Wilshire Blvd in Beverly Hills, where he is a senior partner in the law firm of Cooper, Luster and Hurewitz.

Copper's secretary Suzie Belmonte is waiting to greet him. Falling into the chair behind his desk, he sorts through the mail neatly placed on the desk. Thumbing through some envelopes, he asks Suzie for his speech which he will deliver at MIDEM before a group of publishers and international licensing agreements.

A bottle of wine on the edge of the desk catches the customer's attention. It is the first in a series of gifts the customer will receive on this tour. For today's tour, the gift is a bottle of wine as a gift from

his receptionist Jan
Cramer's office rushed back when he called with
blue walls, matching bumper, and a very expensive car.

Producer Brooks Arthur centers with Cooper and his associate Michael Bourne about a new artist he is producing.

As research from Oct. 2001 and 2002 shows, despite the odds,

are clients, says Cooper. The company has added to the program's 4,000 customers with units to the two facilities in each category. There are nearly 6,000 fitness centers all across the world, says Cooper, but the growing form of exercise is the CrossFit's high-intensity training.

After going off the ground with Taurus, Trapp's last number
a 1000. Burlington, Vermont, at A&M for the same amount.
Curtis, a long writer for the paper, is a former...

At a lawyer firm, I wrote 100,000 ft. of wire and cable
large enough to make millions of miles and a good

[illegible]

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...the list "And that's a small one," he says. Jimmy Golden, producer and client, is the first of the numerous visitors Cooper will exchange ideas and thoughts with. Producer Brooks Arthur and Cooper's young associate Michael Bourne enter next for a meeting. The three men discuss figures and budgets involved in Brooks' production of a new artist who has yet to gain an identity. Arthur and Bourne, sitting next to each other, present a conflicting image, Arthur in

Secretary. Some others are a bitful of checks requiring Cooper's signature. With his free hand held to his forehead he scrawls his name to the checks. "Do I really owe all this?" he says jokingly.

"In between time I'm studying the copyright law," he says, pointing to two thick volumes about the subject on his desk. "Each time I read if I find something new."

Suzie enters again inquiring about Cooper's appointments for the afternoon. He gives her a rundown of the agenda including stops at the Santa Monica Civic Auditorium to confer with Kansas about its contract prior to its concert there later that night and a trip to ABC television studios to discuss some legal problems with the Caplan & Tennille, for whom he is attorney.

After each phone call marked in black on Cooper's pad is completed, he meticulously crosses it off in red. In the time it takes to cross off one name, he rattles off four more for Suzie to dial. Ira Epstein, the middle partner, joins Cooper for the first time today. He places his arm around Cooper's shoulders, gives him a friendly squeeze and wishes him a happy birthday. Cooper's other secretary Jeannie Pezzopane makes an entrance with a handful of papers for her boss' attention.

The time has arrived for Jay's birthday party. In the center of a long 10-seat conference table sits a birthday cake in the shape of a crown. In red are the words: "Happy Birthday King." To his office mates and friends Cooper is referred to as "king," a man at the top of his field and admired by all. Also on the table is a gift from his secretaries, a collection of books, in French, for Jay to take to Cannes.

The entire secretarial pool gathers around the table with Jay in the middle. In unison everyone sings "Happy Birthday" and applauds. While the cake is being cut, Jay is summoned to the conference room phone. Amid the festiveness and noise Cooper tends to business. As the skunky, fortunate bodies sample the cake and the dieters abstain, Cooper is involved in

his scrutinizing looks, it seemed as if he were wishing them away. Yet there is no doubt that Cooper will complete them all by Tuesday before he leaves for MIDEM. Suzie asks Cooper how he is getting to the airport.

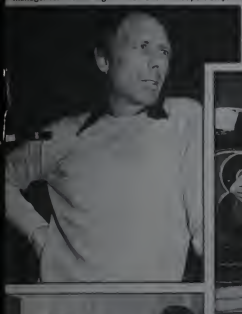
Another visitor arrives. John Mitchell, a C.P.A. and business manager for the Average White Band and Supertramp, discusses with Cooper how the increase in albums to \$7.98 will affect royalties. A huge green plant on the floor catches Cooper's attention. Attached is a card and Cooper excuses himself to satisfy his curiosity. The plant is a birthday gift from singer Patti Dahlstrom.

Mitchell wants to know if royalties are based on wholesale or retail sales in the particular contract. Cooper asides that 10% royalties on wholesale sales are equivalent to 5% at the retail level. "From an artist standpoint they can't control retail prices. They already have creative control and they won't get both."

After a lengthy discourse on the dollar increase effect on royalties and packaging, Mitchell departs feeling alleviated.

With the afternoon wearing on Cooper takes care of last minute preparations. He meticulously packs his books and papers into his attache case with two bottles of wine nearby. Downstairs in the garage Cooper loads his car, a blue Porsche license plate MUSIC 9. Reeling out of the parking lot Cooper gets on course for the Santa Monica Civic.

The radio goes on immediately. After hectic hours in the office the sound of music is welcome. "It's too busy in the office to have music playing," says Cooper. It's late Friday afternoon, and early bird weekenders have made heavy traffic. Anxious and exhausted, Cooper maneuvers his car between lanes, cutting the traffic, looking for a short cut or an uncrowded street.



On the television set of the "Captain & Tennille Show," Cooper and Toni Tennille discuss script changes while guest stars Dick Clark and Jim Stafford (right) chat with Dary Dragon.

a corner jotting notes and isolating his ears from the fur sounds of his party.

"I try to get my paper work done between 8-9:30," Cooper says. "After 1:30 it's impossible to write a paragraph. I get a lot done in the mornings which is why I try to avoid breakfast meetings. Because of the meeting with Pierre this morning, I will have to come into the office Sunday evening to get everything done."

With much of the staff out to lunch the office becomes quiet and subdued. The unrelentless pace of a few hours ago has simmered, allowing Cooper time to just sit in his chair, eyes fixed on the pile of papers in front of him and reflect. Before lunch he screens a "Captain & Tennille" show script for any violations of infringement.

Cooper is the attorney for the show and oversees any and all legal matters involved in its production. In the past he has legally supervised several other TV shows.

At lunch at Danny's Hideaway, Cooper is pensive. He discusses the inner workings of his professional operation. "We have a corporate specialist, tax specialist, publishing specialist and the like. I basically oversee it all. My associates can handle the paper work and contracts.

'Before I take on a new client I have to judge the situation. Are they professional in what they do? Do they have a legal problem I can help them with? Are they responsible people? And do I like them? These are questions that must be answered,' explains Cooper.

Judging by his appearance it is hard to believe Cooper has been practicing law for 26 years. Once a struggling musician it seems as if he can sit in with a group and not look conspicuous. He is in top physical shape with no trace of a belly. He shies away from sweets (didn't touch a piece of his birthday cake) and plays tennis at least three nights a week.

Cooper talks about the growth of his firm proudly. "There are 12 lawyers and an additional staff of 22," he says. "Cooper, Epstein and Hurewitz has doubled in size in only two years."

Later at the office it doesn't take long before the phones start ringing again. Between calls Cooper eyes the thick pile of

At the end of the day, Cooper unleashes a forehand smasher during one of his weekly tennis games.

ment. At the Civic, Cooper is met by Dan Spellins, director of Fun Productions, who is supervising the Kansas concert. Cooper is on time but the group has not yet arrived. Jerry Gieland, Kansas stage manager, and the light and sound crew are hard at work setting up the equipment.

Cooper watches as the group's 56 microphones are plugged into the board. From center stage the Civic's 1,500-seat auditorium looks smaller than it actually is. With the band still absent and another stop yet to go, Cooper leaves word that he will check back later that night before or after the concert.

Back in the Porsche, cruising along the Santa Monica Freeway towards the ABC studios in Hollywood, Cooper is at ease. He just renegotiated Kansas's contract with Kirshner and CB and wanted to confer with the band to ensure they were pleased with the contract. Negotiating for a group coming off a gold album and a smash single only give Cooper more leverage in his dealings.

'When a group is selling albums I have something to barter with,' he says. 'If no one is willing to buy the product I don't have much marketing strength. Most contracts go rather smoothly. It's not all blood and guts when you're dealing with professionals.'

"As an attorney I'm only as good as the people I represent," Cooper says modestly. "It's not me but the product I represent. And in most cases you can get more out of a deal by being reasonable than by being unreasonable."

It's nearly 5 and rush hour traffic is already at its peak. Impatiently Cooper weaves in and out of lanes only to be stymied in each one. ABC studios are 20 minutes from the Civic but with traffic the way it is, it seems twice as far.

At the gate a security guard inquires as to his business there and Cooper explains he is the attorney for the "Captain & Tennille Show." He is then admitted and guided to a parking spot. "Set 52" directs the guard

Continued from page 19

In the Captain & Tennille's dressing room Cooper meets Mace Neufeld, the duo's manager. Press agent Howard Brandy is also in the room. Cooper and Neufeld discuss a music problem in a corner away from the congestion by the front door.

Following a brief conversation, Cooper, Neufeld and Brandy adjourn to the set where Daryl Dragon and Toni Tennille are rehearsing their lines before tonight's audience taping. The Captain & Tennille, cue cards in front of them, follow through with the script as guest stars Jim Stafford and Dick Clark wait on the sidelines. Cooper tours the set until he can get a minute alone with Toni to discuss possible infringement in a script.

Between takes Toni notices Cooper. "Jay Cooper," she exclaims. And as she says it Cooper approaches her on the podium for a brief talk. As Cooper steps down and the crowd at center stage disperses, the rehearsal continues with Toni singing "Silly Love Songs."

While the taping continues Cooper and Neufeld exchange small talk on the couch. Neufeld then takes a piece of paper from his wallet and shows it to Cooper. It's a copy of an ad that appeared in a national magazine showing a Toni Tennille look-alike posed with a man resembling the Captain advertising wigs.

Cooper surveys the page and contends that the advertisers can be charged with misapprehension. "I'll send them a letter

and it that fails we'll file a lawsuit," Cooper assures Neufeld. "Toni and Daryl aren't interested in suing to make money," says Cooper. "They want to stop the advertiser from using the name and likeness. If they don't I stop we'll get an injunction."

With his mission at ABC accomplished, Cooper announces his departure. Around the corner from the set he visits Toni in makeup for some last words.

Cooper has a 6 p.m. appointment with Bones Howe. He goes to the Hollywood Indoor Tennis Club. Set for a relaxing game of tennis, Cooper's face suddenly turns sullen and panic sets in. While removing his tennis gear from the car, he discovers his wallet is missing. After a thorough search of the car, he comes up empty. In it were his papers for MIDEEM, credit cards, and more cash than he normally carries.

Glumly he enters the club to find Howe waiting at the check-in desk, already upset until it is resolved. Retracing his steps that afternoon, Cooper places calls to Suzie at the city. Spellans at the Civic and Neufeld at ABC.

Virtually upset, Cooper excuses himself to change into his sweatpants and sneakers. On the court Cooper is distraught, eager for the phone call that will put him at ease. In his tennis garb Cooper is powerfully athletic and in possession of a strong backhand. But as the ball bounces over the net he finds it increasingly more difficult to concentrate. As an outlet

for his frustration he smashes the ball with such force he will shatter the net.

Between wallops still balls are returned but now has things affirmative to tennis. After a half hour of tennis, Toni tells Howe he can no longer continue under the current stances. He evades himself, packs up his gear hurriedly and returns to ABC where he believes he misplaced the wallet.

By now the studios are filled with the audience as the Captain & Tennille Show is moments away from taping. Neufeld is the first to greet Cooper as he storms into the dressing room. The maintenance and security men come out empty handed. Cooper no consolation.

Dejected Cooper calls off the search and returns to the set. Despite temporary moments of anguish, Cooper never loses his cool, as he tries hard to take it all in stride.

It's already 8:15 and Cooper still has places to go. His Keith is playing in a high school basketball game where Cooper will be the referee. There is also the Kansas concert at the Civic, which he also vowed to attend.

Yet amidst all he confusion and trauma, the day concludes happily. Upon arriving home, the case of the missing wallet is resolved. To his amazement Cooper finds the wallet stashed in the car. A typical case of misplaced confidence.

Despite an apparent connection to a typical day, mid-man Nered Cooper has nonetheless braved another chaotic day.


Art direction: Bernie Rollins

Continued from page 37

and cemented in place as foundation for all songs by the horns and keyboards.

There are moments when the music builds from tempo to release and that is usually where Washington's soprano or tenor saxophone is in full flight. James plays the role of lanky pianist on both acoustic and electric keyboards, doing out simple, low, sliding phrases which are picked up by the other instruments.

For the appearance the duo added local sound scenes. Jerome Richardson on flute and tenor, trumpeters Sonny Young and Oscar Bostash and hornblisters David Powell. This front line came and went with James but added its own glow to the combined power of the duo's own rig, set.



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It wasn't until Washington tunes like "Moochies," "My Magic" and "Westchester Lane," the pianist's of a more sophisticated "Westchester" (one of James' melodic works) the encore duty.

James' compositions and Washington's interpretations are music for your feet, not your hands. There was an instance during "Moochies" when James (on electric piano) faded with a note here and there off the melody and the right hand kept the crowd going. The effect: What was not of tune for an instant was a fleeting memory.

Other works included in the program were "The Storm King," "Feel Like Making Love," "Sea Lion Knuckle Head" and "One Mist Jump."

These tunes represent a 1977 version of down-home music. There was no blues licks, but I'm sure this young audience would have been hip to it. Heard phrases of danceable crossover jazz and that seems to be the bluesy notes are there days.

ELIOT TRIGEL

ANDREA TRUE CONNECTION

Flight Of The Phoenix, Chicago

Entertainment was the foremost commodity purchased on the show Jan. 29 in the City Center. The band live act was a crowd pleaser. The huge dance nightclub, which recently opened here it was also the group's Chicago debut.

The foundation of the Andrea True Connection has in a far more band that seemed clearly to the disco formula, providing a steadily accelerated musical formula. Working out in front were three well-practiced dancers, whose chore routines rose at times to quite laudable heights, and the group's sharply manicured hair, the centerpiece of the stage spectacle.

It was subtlety in the evening's theatrical show and not especially prominent in the sound mix. During her hour set, Andrea True Connection, who last year's album "I Want You Love" and a medley of Jerry Lee Lewis' "Great Balls of Fire" and "I'm a Little Bit of a Bad Girl" were featured.

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Tent In Action

Love Affair: Love to Love You and her hit "More More More" was not a surprise. The album's first single was a surprise. The album's first single was a surprise. The album's first single was a surprise.

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FRANK SINATRA

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JOHN CALE

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Signings

Continued from page 17

Send no price list

As Of 1/31/77

- Compiled from selected rockcharts by the Record Market Research Dept. of Billboard.
- 1 **TORN BETWEEN TWO LOVERS**—Mickey McGowan—America 7638
 - 2 **BLIND BY THE LIGHT**—Manfred Mann's Earth Band—Warner Bros 8826
 - 3 **HOLE IN THE HEAD**—Capitol 4336
 - 4 **WE MAKE ME FEEL LIKE DANCING**—Joe Sayer—Warner Bros 8826
 - 5 **DAZZ-BE-BE**—Tina Turner—A&M 4051
 - 6 **JEANS ON**—David Dundas—Chrysalis 2994
 - 7 **CAR WASH**—Rose Royce—MCA 4051
 - 8 **I LIKE DREAMIN'**—Kenny Nolan—Capitol 4332
 - 9 **NEW KID IN TOWN**—Eagles—A&M 4537
 - 10 **THE SONS OF YOU**—Barry Manilow—Arista 0206
 - 11 **ROCK 'N' ME**—Steve Miller—Capitol 4332
 - 12 **WALK THIS WAY**—Aerosmith—Columbia 310449
 - 13 **YOU DON'T HAVE TO BE A STAR (To Be In My Show)**—Marvin McCoo & Billy Davis Jr.—ABC 12008
 - 14 **THE RUBBERBAND MAN**—Sisters—Atlantic 3551
 - 15 **LOST YOUR LOVE**—Brooks—Elektra 45365
 - 16 **TONIGHT'S THE NIGHT**—Gonna Be—Arista—Road Street—Warner Bros 8262
 - 17 **AFTER THE LOVIN'**—Engelbert Humperdinck—Capitol 4332
 - 18 **STAND TALL**—Burrum Cummings—Portrait CBS 7001
 - 19 **I Wanna Have Your Tears**—Santana 54772
 - 20 **NIGHT MOVES**—Bob Seger & The Silver Bullet Band—Capitol 4369
 - 21 **HARD LUCK WOMAN**—Kiss—Casablanca 393
 - 22 **ENJOY YOURSELF**—Jacksons—Epic 55099
 - 23 **SOMEBODY TO LOVE**—Queen—Elektra 45362
 - 24 **LOVE THEM TONIGHT**—"A STAR IS BORN" (Evangelina) Barbara Streisand & Kris Kristofferson—Capitol 310450
 - 25 **SAY IT FOR A BIRD**—Stephen Bishop—ABC 12232
 - 26 **DANCING QUEEN**—Abba—Atlantic 142
 - 27 **GO YOUR OWN WAY**—Fleetwood Mac—Warner Bros 8304
 - 28 **TEAR OF THE CAT**—Al Stewart—Epic 55096
 - 29 **MORE THAN A FEELING**—Bob Dylan—Epic 55096
 - 30 **IN THE MOOD**—Horsehouse Five Plus One—Warner Bros 8304
 - 31 **999,999 TEARS**—Ocey Lee—RCA 10764
 - 32 **SETTLE**—Kiss—Casablanca 363
 - 33 **IT KEEPS YOU RUNNING**—Doobie Brothers—Warner Bros 8282
 - 34 **YOU'VE GOT ME RUNNING**—George—ABC 12232
 - 35 **LIVING NEXT DOOR TO ALICE**—Smoke—RSO 860
 - 36 **MURDER! MURDER!**—Captain & Tennille—A&M 1070
 - 37 **I NEVER CRY**—Alice Cooper—Warner Bros 8226
 - 38 **ANYTHING LIKE THE REAL THING**—Donny & Marie Osmond—Kasch 14363
 - 39 **DO NOT LEAVE ME THIS WAY**—Thelma Houston—Tama 54278
 - 40 **MOODY BLUE**—THE SHERKS! STILL CARE—Epic Presley—RCA 10857

Rock LP Best Sellers

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As Of 1/31/77

- Compiled from selected rockcharts by the Record Market Research Dept. of Billboard.
- 1 **HOTEL CALIFORNIA**—Eagles—TK 1084
 - 2 **A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING**—Barbra Streisand & Kris Kristofferson—Columbia JS 310450
 - 3 **FRAMPTON COMES ALIVE**—Peter Dinklage—A&M 45373
 - 4 **ROCK ON**—Epic PE 34188
 - 5 **GREATEST HITS**—Linda Ronstadt—A&M 45373
 - 6 **SONGS IN THE KEY OF LIFE**—Steve Wonder—Tama 1130
 - 7 **YOU LIKE AN EAGLE**—Steve Miller Band—Capitol 11516
 - 8 **THE BEST OF THE DOOBIES**—Doobie Brothers—Warner Bros 85 2978
 - 9 **WINGS OVER AMERICA**—Capitol 501193
 - 10 **THEIR GREATEST HITS 1971-1975**—Eagles—Arista JE 1052
 - 11 **THIS TIME FOR YOU**—Boyz—Arista AL 4050
 - 12 **SONG OF JOY**—Captain & Tennille—A&M 54770
 - 13 **A DAY AT THE RACES**—Queen—Elektra 45362
 - 14 **DREAMING ANNIE**—Heart—MCA/Hi-Music MRS 5005
 - 15 **A NEW WORLD RECORD**—Electric Light Orchestra—United Artists ULA 14679
 - 16 **ROCK ON**—Casablanca NBLP 7000
 - 17 **ROCK AND ROLL OVER**—Kiss—Casablanca NBLP 7000
 - 18 **A NIGHT ON THE TOWN**—Warner Bros BS 2938
 - 19 **TO BE IN THE ATTIC**—Aerosmith—Capitol 33478
 - 20 **ENDLESS SUMMER**—Beach Boys—Capitol 501187
 - 21 **TEJAS**—Z Top—London/SBS 680
 - 22 **SPIRIT**—Earth, Wind & Fire—Columbia PC 34241
 - 23 **FLEETWOOD MAC**—Rapsa 31075
 - 24 **CHILDREN OF THE WOODS**—Boyz—RSO 85 3003
 - 25 **AFTER THE LOVIN'**—Engelbert Humperdinck—Epic PE 34188
 - 26 **DESTROYER**—Kiss—Casablanca NBLP 7001
 - 27 **LOST WITHOUT YOUR LOVE**—Brooks—Elektra JE 1054
 - 28 **SIX DEGREES**—Boyz—Capitol PC 33920
 - 29 **YEAR OF THE CAT**—Al Stewart—Epic 55092
 - 30 **JAMES TAYLOR'S GREATEST HITS**—Warner Bros 85 2979
 - 31 **ONE MORE FOR THE ROAD**—Lynyrd Skynyrd—CA 26001
 - 32 **CELESTIAL 5**—Columbia PC 34200
 - 33 **ROCKS**—Aerosmith—Columbia PC 34165
 - 34 **LOVE WILL KEEP US TOGETHER**—Captain & Tennille—A&M SP 3405
 - 35 **GOOD HONK**—Brick—B&B BLP 408
 - 36 **THE PRETENDER**—Jackson Light Orchestra—JE 1079
 - 37 **LEFTOVERS**—Kansas—Krusner PE 34334
 - 38 **CAR WASH ORIGINAL MOTION PICTURE SOUNDTRACK**—Rose Royce—MCA 26000
 - 39 **NIGHT MOVES**—Bob Seger & The Silver Bullet Band—Capitol ST 11557
 - 40 **BRASS CONSTRUCTION**—B United Artists ULA 14677 G

C'right Course Set On A Tour

LOS ANGELES—Mehille B Nummer, nationally recognized copyright attorney and author of "Nimmer on Copyright," will begin four two-day seminars on the new Copyright Act of 1976 next week in key U.S. cities.

Sponsored by Law Lectures Institute, Inc., the C.L.A. Law Institute

for two consecutive days dealing with provisions of the new Law. The seminars begin June 10-11, Los Angeles Hilton Hotel, June 11-12, New York Sheraton Hotel, June 23-24, Sheraton National Hotel, Arlington, Va., and June 29-30, Elks Club, Union Square, San Francisco. Tuition for the course and syllabus is \$200. (C) 1977.

Studio Rock

By JIM McULLAGH

LOS ANGELES Final mixes on MCA's *Stargazer* were done at Record Plant with mastering done at MCA Studios. Larry Born mastered Tanya Tucker's new LP at the MCA Studios. Barry Asman arranged some sides for A&M's Jaime Anderson as well as Randy Bishop with basic tracks done at Producer's Workshop and overdubbing at A&M Studios. Spencer Proffit is producing these projects with Larry Brown at the console.

C.J. Walkin and his band were in recently at Wally Heider with Flo & Eddie producing. Haze Records' Eric Cragg wrapped up a single at the Record Plant. Carl Rugel producing and Rick Smith at the console.

Solomon Burke spent time wrapping up an LP at Star Track, Brian Leal engineering. Kim Fowley produced a session with members of the Runaways and the Quick at Music Row, Gary Sklarina at the board.

R.J. Rogers worked on his new RCA LP at the Total Experience. Don Hudson engineering, Jerry Finner was also in with Jerry Peers producing and F. Bryan Clark at the console.

On an international note, Andrea Crouch and the Disciples recorded their ninth LP live at London's Hammermill Odeon Theatre. Camel is set to put in some session work at Farmyard Studios, Buckinghamshire, England, as well as Basing Street Studios, London.

In notes elsewhere:

Fast and frantic action at the Jack Clement Recording Studio in Nashville, Tenn. the studio got going on a booked session Monday (31) after receiving a new 24-track console only three days earlier. Day and night installation resulted in the unveiling of new equipment. The session for the scheduled session by Texas recording artist Joe Fiddie Goff and producer Russ Rueder. The major tension program for Studio A included a new 24-track system consisting of a 3M tape machine and a Harrison console, increasing the output from 16-track to 24-track in the larger of the two Clement studios.

Bill Wittman joins the staff of Sound Ideas Studio in New York as engineer and is already on the project for Jack Toyoda producing projects for Foreign Fun, and the

Disciples. Also, Fred Ballin placed new *Restless*, *Passion* and *Palay's* with chief engineer Geoff Daking at the board there.

Dan Cole left as president of Intermedia Sound in Boston to pursue independent production work. John Deane, musician and producer who has been with Intermedia the past three years, is taking over full responsibility for the studio.

Charles Chamberlain is at Regent Sound in New York with Jeff Dorn producing and David Bromberg contributing some bottleneck guitar riffs for the new LP.

Dave Witman engineered Michael Henderson at N.Y.'s Electric Lady.

Joe Beck was producing I.O.B.'s debut LP for Polydot at Electric Lady, N.Y. with Jerry Solomon engineering. Also, Ray Ayers was producing his own LP and song writer Eric Kaz came in from Toronto to put down string, horn and woodwind parts for American Flyers' next LP.

In out of town notes:

Peter Stratton plotted for Electric Lady, N.Y. began his first studio LP since his former live double album. Also, Leona Fieber joins Electric Lady as publicity director. She joins Harriet Della Casa as studio assistant.

Pauline, a well known Los Angeles pianist and has scored more than 20 major films including "Taming of the Shrew," starring Elizabeth Taylor and Richard Widmark, and "Once Upon a Time in the West," starring Sophia Loren and Omar Sharif.

Landi, born in Italy is a former producer who has appeared at Carnegie Hall. He came to the U.S. 15 years ago under the auspices of impresario Eberio Landi (from whom he took the stage name) and he's appeared in several movies. He's also done the Eastern seaboard. Six years ago he decided to call Miami home and worked as a single (studio/side) in many of the major studios in the area.

A chance meeting with Poitevin resulted in the formation of Robal Recording Studios six months ago. "We worked as a duo for a while," says Landi, "Robbie on keyboard and I singing and playing guitar but we both missed studio work and really wanted to get back into what I call our real life."

Poitevin met lands producing and arranging for Robal with Landi handling the board.

"A singer," says Landi, "can bring his own sound to the studio. He can hum the melody, line and Robbie takes notes, then does the entire arrangement for the synthesizer. Dependent on the artist's needs, he can provide a full orchestra sound if needed."

All instrument sounds are provided on the synthesizer with the exception of the drums.

According to Landi, Poitevin was adept at maneuvering a synthesizer that "you call hear four trombones, two saxophones, individual French horns as well as any other instrument sounds."

"We've achieved a sound as well as the real thing as possible," he explains.

Frankie Ford, who scored the single "Sea Cruise," recorded the single "Descender" at Professional Artist Recording Studio, St. Louis. Producers were Ken Keene and Parvizi Tramel. Bill Schulenberg handled the console.

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those situations this feature permits a smoother operation within the low frequency range.

The term "exponential filter" is the smoothly tapered design of the horn itself. The critical part of the filter serves a dual purpose. First it acts as an acoustic coupling device between the speaker behind it and the tuning circuit. The second part of the filter is the exponential filter. The horn is essentially damped and matched to the speaker driver. The minimum output level would be significant at low frequencies.

Secondly, the horn length and

Synthesizers Cut Disk Costs

By SARA LANE

MIAMI "Synthesizers are nothing new," says Aldo Landi, one of the owners of Robal Recording Studios located here. "But I believe we are pioneering in a new area by using synthesizers to provide a totally synthetic background for recording."

Landi contends there are enough 24-track studios in town (Crisp Henry Stone's TK and Studio Center) and that there was no possible way of hiring a studio to hire Poitevin to work on a competitive basis with the already established studios.

"We decided pool our respective talents," he says, "and build a studio for single artists. A place where they can get the necessary background sounds without going to the expense of hiring a group of musicians to accompany them. By doing this and providing this service, we've been able to cut their costs considerably."

Both Landi and Poitevin, who was born in France, worked in Rome for the RCA recording studio. Poitevin as an arranger, composer and producer with Landi as an engineer.

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Waves Designers Eye Phase Response

By JOHN WORM

NEW YORK The often-ignored significance of phase response is given careful consideration by several manufacturers who have introduced new speaker systems designed for home and home entertainment applications.

For the duce scene Forsythe Audio Systems' new SR-215 low frequency horn (Billboard, Jan. 29, 1977), employs two 15-inch low frequency drivers mounted in an exponential horn. With two speakers installed in such close proximity, there will be some low frequency cancellations within the system. Due to interaction between the units.

To minimize this type of interference, Forsythe engineers have mounted a variable phase response

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New Wayne Branch

MIAMI Frankford Wayne Warner Labs has opened another branch in North Miami located on the independent freeways like the P.H. H. office in New York and Philadelphia and in the city where the major movie houses are. Mr. Brown has been working in a

dbx your Dolby "A" and eliminate ALL the hiss



with the new dbx K9-22 card noise reduction system

It's a direct plug-in replacement for the Dolby "A" CAT-22 card. It changes instantly with no adjustments. It gives you the flexibility to use both dbx and Dolby "A" formats with your existing Dolby main frame. It provides more than 30dB noise reduction and 10dB extra headroom. It eliminates the hiss which remains with Dolby "A". It gives greater than 100dB dynamic range. It requires no level match tones. It's affordable. It costs only \$250 per channel, or less than half the cost of a free standing noise reduction system. It can go wherever you go in its optional Halliburton travel case. It's the new world standard in noise reduction. It's available now from your dbx dealer whose name we'll supply along with complete product information when you circle reader service number or contact:

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Billboard
Top50

WEEKLY SPECIAL SURVEY FOR WEEK ENDING 2/18/77

Easy Listening

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These are best selling middle-of-the-road singles compiled from
radio stations as played in rank order.

The Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia J 30450 (First Artists/Emartel/20th Century, ASCAP)
2	5	6	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems (M) Sweet Baby, BMI)
3	6	6	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 9-56100 (Dick James, BMI)
4	2	8	NEW KID IN TOWN Laguna, Asylum 45313 (Moti Labels)
5	3	11	LOST WITHOUT YOUR LOVE Brad, Elektra 45195 (Ampalpa, ASCAP)
6	4	11	I LIKE OCEANAM Kenny Rogers, 20th Century 2287 (Sound Of Nolan/Deluxe, BMI)
7	7	9	YOU GOT ME RUNNIN' Gene Cofone, ABC 12027 (Gawdsbreaks, BMI)
8	10	6	YEAR OF THE CAT Al Stewart, Junes 768 (Degeamus/Purple Pepper/Unichappell, ASCAP)
9	11	8	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12737 (Stephen Bishop, BMI)
10	9	10	DANCING QUEEN Abba Atlantic 3027 (Countess, BMI)
11	21	3	SAM Clifford Newton/John MCA 45670 (John Farnar, BMI/Blue Gum/Degeamus, ASCAP)
12	16	4	THE THINGS WE DO FOR LOVE T.C. Mercury 71575 (Photogram) (Marlen, BMI)
13	31	2	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamela/Marcel, BMI)
14	18	8	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Capric 4544 (GPI) (20th Century/House Of Music, ASCAP)
15	8	15	TORN BETWEEN TWO LOVERS Mary MacGregor, Arista America 7638 (Capitol) (Muscle Shoals/BMI Silver Glen, ASCAP)
16	20	5	CHARMION D'AMOUR Marlboro Transfer Atlantic 3376 (Blue, ASCAP)
17	13	8	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
18	12	10	HAPPIER Paul Reubens/United Artists 911 (Paulanne, BMI)
19	15	23	AFTER THE LOVIN' Upreti/Hampden/Epic 850270 (Silver Blue, ASCAP/Ocean Blue, BMI)
20	14	12	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0113 (Arista/Parm Pickers, BMI)
21	17	8	AIN'T NOTHING LIKE THE REAL THING Cherry & Mary Davidson, Nash 74533 (Polygram) (Jobette, ASCAP)
22	5	25	OCEANBOAT ANNIE Nash, Nashcom 102 (Andorra, ASCAP)
23	19	20	LOVE ME Nashville Harmon RSO 855 (Polygram) (Claywood/Unichappell, BMI)
24	6	6	LIVING NEXT DOOR TO ALICE Smokie, RSO 800 (Polygram) (Cherubs, BMI)
25	4	2	I JUST CAN'T SAY NO Parker McGee, Big Tree 16082 (Atlantic) (Gawdsbreaks, BMI)
26	26	10	WHISPERING, CHIR, CHEZ LA FEMME, SE SA BON By Record's Original, Universal Band RCA 10857 (Fisher/Miles, ASCAP/Pink Peaches, BMI)
27	22	23	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Martha McLean & Baby Face, Epic 45C 12038 (Gawdsbreaks, BMI)
28	33	3	THEME FROM KING KONG (Pt. 1) Lionel Richie/Dickinson, 20th Century 2325 (Ensign, BMI)
29	NEW ENTRY	1	COINTE, GIVE UP ON US David Soul, Private Stock 45, 79 (Macalloy, ASCAP)
30	NEW ENTRY	1	YOU KNOW LIKE I KNOW Clark Howard/Dickinson, BMI 1088 (Lauri Lee Controlled by Last Cabin, BMI)
31	NEW ENTRY	1	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
32	32	3	THEME FROM KING KONG John Davidson, MCA 45670 (John Farnar, BMI)
33	NEW ENTRY	1	NIGHT TIME OF THE NIGHT Jennifer Warren, Arista 0113 (American Broadcasting, ASCAP)
34	NEW ENTRY	1	WELLS THE BEASTS AND THE CHILDREN Larry Greenfield, 9 Para Books, Inc. ALM 1150 (Screen Gems, BMI) (BMI)
35	23	14	SORRY SOMEONE TO BE THE HARDEST WORK Ethel Allen/MCA 4045 (Big P, Leach, ASCAP)
36	40	4	MELODY (Kris) Doris Greengarden, Epic 850318 (Epic, Listening, ASCAP)
37	NEW ENTRY	1	THEME FROM "HOLLYWOOD" (Pt. Two) Cassidy, Playboy 805 (United Artists, ASCAP/Unit, BMI)
38	37	6	BYE BYE FRAILIN Mickey Rocco/Arista 7655 (Capitol) (D.S. Arubella, BMI)
39	42	1	I KNOW Tina Turner, Capitol 45017 (ABC/Dunhill, BMI)
40	27	12	TOGETHER D. S. Smith, Caribou 9017 (Fox Gambel, BMI)
41	28	10	BEAUTIFUL NOISE Neil Diamond, Columbia J 30457 (Shawbridge, ASCAP)
42	NEW ENTRY	1	OSCO LUCKY (I Love Lucy Theme) Mickey Park Street Band, Round 019 (Decca, ASCAP)
43	30	9	IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hairs, BMI)
44	34	13	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 7632 (Liberty/Lena Warner, BMI/Chrysalis, ASCAP)
45	45	4	IT AIN'T EASY COMING DOWN Cherelle Baker, Froggall 0121 (Hawdon) (Stone Diamond, BMI)
46	6	6	I LOVE MY WIFE Frank Sinatra, Decca 1382 (Warner Bros.) (Nashville, ASCAP)
47	48	3	STAY AWAY WITH ME Denny Goodman, Creeds 109 (Warner-Tamela, BMI)
48	NEW ENTRY	1	FLY LIKE AN EAGLE Steve Nieve, Capitol 4372 (Capitol, ASCAP)
49	NEW ENTRY	1	BEFORE SHE BREAKS MY HEART Renee Winzler, RCA 10414 (Temba, CAPAC)
50	50	3	THE REAL THING Serge Mendese, Decca 45360 (Decca/Black Bull, ASCAP)

Showcase For Autosound/CB Combos

Las Vegas Focus On New 40-Channel

LOS ANGELES—Personal Communications-77 (PC-77), scheduled for the Las Vegas Convention Center Feb. 14-16, is shaping up as a major showcase for autosound/CB combinations.

Although coming on the heels of the recent CES in Chicago, some manufacturers who exhibited in the Windy City are nevertheless readying new CB products and programs, especially 40-channel units. At the same time, those firms that by-passed CES will be on hand in Vegas-77 as their key convention for this year.

A total of 38 various suppliers have been signed for the show, which is sponsored by the citizen's radio section, communications division, EIA. They are expected to occupy over 80,000 square feet of exhibit space at the expanded Convention Center.

In addition, some 15,000 readers of varying types are expected to attend. By comparison, PC-76, last

year's initial show at the same site, featured 247 exhibitors in approximately 31,400 square feet.

Among major car stereo firms on hand will be Audiodex, Automatic Radio, Boman, Clarion, Car Tapes, Craig, Dyn, Far Eastern Research Labs, Hedcom/Division of Cerwin-Vega, J.I.L., Kraco, Metro Sound, Midland, Panasonic, Pioneer, Superco, and Tenna.

In addition, CB gents who are either crossing over into car stereo and/or offering combination units include Cobra, Canon/Couner, Surveyor, Hy-Gain, and Pace. Also, such accessory firms as LeBo will be in attendance offering CB-related items.

The PC-77 seminars, which are slated for Tuesday and Wednesday, Feb. 15 and 16 in the Convention Center, will feature "Update 1977"

By JIM MCULLAIGH
as their theme, according to John Sadoski, vice president of EIA.

Seminars will run 9 to 11:30 a.m. Tuesday and Wednesday morning and will focus on the current status of government regulations and public safety on the first day and concentrate on the marketing aspects the second day.

On the government side, Charles Higginbotham, chief, safety and special radio services bureau, FCC, will look at the new FCC rules, licensing and trends. Ray Spence, FCC chief engineer, will look at the new technical requirements. Ray Hall, vice president of EIA, will look at regulation interpretation. Gerald Reese, REACT managing director, will focus on CB and highway safety, while Col. S.S. Smith, Missouri State Highway Patrol superin-

tendent, will look at law enforcement and CB.

On the marketing side, Ted Anders, Hy-Gain vice president, will speak about market penetration. David Bradley, Krs vice president, will focus on promoting CB. Royce vice president John Chasa will talk about handling interference complaints. James Rice, president of Antenna Specialists, will look at selling antennas and accessories, and Bert Moore, partner in rep firm Bassett & Moore, will focus on maximizing return from rep calls.

• Pioneer, which introduced several 40-channel in-dash CB/AM/FM/MPX combination units at CES, may have prototypes of CB tape units scheduled for introduction some time this year as well as a new high-end car stereo speaker. On

display also will be the new 100-watt Superstereo car stereo.

• J.I.L., combination forum, will exhibit its recently introduced 40-channel models, including CB unit combined with CB track tape and also combined with cassette.

The firm also indicates it will launch model 680C/B, a 23-channel CB/AM/FM/MPX and stereo cassette player integrated into a single in-dash system that will remain in the 116-line up of CB car stereo combination units.

• Panasonic is also into the combo mart and may have prototypes of 40-channel CB combining with 8-track and cassette. The firm already has 40-channel/radio combinations. Panasonic sees a major trend in higher quality audio in the car, with both improved car stereo units and speakers and may also be readying high-end "separates" for the automobile.

• Craig will exhibit its newly announced 40-channel CB stereo.

(Continued on page 46)

EIA/CEG Joins RAA Mart Study

Continued from page 1

Stan Gortikov, RAA president, Bill Kucera, EIA/CEG communications director and representatives of Response Analysis, the firm which will conduct the consumer study.

"Changes in buying patterns of software will ultimately affect our hardware marketing as well," notes Holland. "We both feel a need for getting together and I'm delighted we've got a rapport going."

In exchange for jointly providing the funding of the research, the EIA/CEG will have certain groups of questions asked by Response Analysis reflecting key concerns of the audio industry.

Hollands is providing the research firm with names of senior level management for the approximately 13 interviews to be made in conjunction with the audio phase of the study.

This includes a cross section of both component and compact manufacturers, retailers and trade press representatives all selected for a particular reason, he emphasizes.

The first phase of the study will concentrate on in depth two-hour interviews with company executives in both hardware and software. All information will be considered confidential and the respondents' opinions will not be personally identified with any individual or company.

All results of the joint study will be made public upon completion, both Hollands and Kucera emphasize.

Speaking for the RAA, executive director Henry Brief says the first phase will involve 40 or more interviews over the next several months. With the cooperation of NARM, prospective interviews are being drawn from key executives in the major audio distribution and retail areas of the record/tape industry.

Phase two will involve consumer group panels and household focus groups to determine what motivates consumers to buy and to establish issues for later more quantitative research.

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NEW AMPEX & 3M THRUSTS

Sleeping Tape Giants Awake

By STEPHEN TRAIMAN

NEW YORK—While blank tape firms may not appreciate it, retailers, rackjobbers and reps are getting the message. Both Ampex and 3M—two sleeping giants of the blank tape industry—are waking up in their groggy markets and taking positive steps in many areas.

In separate interviews at the recent Winter CES in Chicago, it became clear that retail and management teams are determined to reaffirm the identity both companies once had with the music industry.

The moves have been heartily endorsed by retailers who have carried either the 3M Scotch or Ampex cassette, 8-track or open-reel units. They have carried the ball with little evident support from the two giant companies in the face of increasing competition from the import tape lines of Maxell, TDK and most recently Fuji Photo Film.

• Rackjobbers are taking notice of the renewed interest, as both Ampex and 3M will offer officially be at NARM for the first time.

Ampex is announcing a selective distribution program to mass merchandisers through rackjobbers and 3M is expanding its rack program that began in the 1976 NARM with contacts at J.L. Marsh, ABC Record & Tape Sales and Siebers (Bill Nowberg, April 3, 1976). 3M will now be working with Handleman and Alta Distributing as well.

• Reps are also getting attention from the two major marketers. 3M announced its first contract with an audio-oriented rep at CES, the Brothers Jureks in Bloomington, Minn., with 9 or 10 more to be added by the Summer/CES in June. Ampex is adding to its factory sales team to complement its rep force and considers its rep value employees. It will work more closely with them to "take advantage of this repositioned business," notes Ivan Pato, national sales manager.

• New formulations were introduced by both firms in CES venues, but not on the exhibit floor. 3M extended its Master line of cassettes from the existing high-bias ferric oxide to include a chrome-equivalent Master II and an improved ferrichrome Master III.

(Continued on page 46)

Plus line of cassettes, open reel and 8-tracks. March 1, with an accompanying 10% price hike.

An anticipated high-end cassette product from Ampex may be ready by the June CES, "but not until we have a line that can compete on the level of TDK SA or Maxell UDXL 1," emphasizes Gene Phelps, new national marketing manager who recently left 3M for Hunt Westcott. Meanwhile its 20-20+ series is getting dealer incentives. 3M also is talking about a "super line," but for the time being will remain with its Classic products, admittedly a notch below its top import tape.

• Sales training for both reps and retailers are high priority items for both companies. 3M's Bob Burnett notes that the new rep program will

be supported with volatile training for hi-fi salesmen, with incentives and clinics among key factors. Ampex delayed its own program to redesign the scope and now will emphasize functional and electronic testing aimed at helping reps and retailers sell tape in layman's terms.

• Promotion is also a major thrust, but from different tactics. Ampex made a solid move with its "Golden Reef" program announced last June to cite million-seller disks mastered on Ampex tape. A half-dozen artists, their producers and studios have been acknowledged. A consumer "Gold Award Sweepstakes" has brought an unexpected number of entries for awards topped

(Continued on page 47)

AM Stereo Demo, Disco Set For Rogers' D.C. Expo

WASHINGTON—A prototype AM stereo demonstration by WMAL, a nightly disco and the latest equipment from some 80 exhibitors will be featured at the Washington Hi-Top Stereo Expo, opening its three-day run Friday (11) at the downtown Hotel Washington.

The flagship event of M. Kubert and Teresa Rogers, first held in the capital in 1954, drew approximately 29,000 two years ago in its most recent run, with an equally large attendance anticipated—dependent mainly on the weather.

R.B. McPherson, WMAL chief engineer, has put together his own prototype AM stereo system after he was unable to obtain equipment from any of the stereo producers who have developed their own systems. He will, in effect, take a normal AM program in the station's studio, split it into stereo left and right, send either one to the hi-top's stereo system, will "excite" his prototype AM stereo transmitter and send the power signal across the room via a receiver.

The scheduled AM stereo public session at the hotel's here is expected to be the only one of the event. Harid Kassam, Executive

National AM Stereo Radio Committee was unable to get the cooperation of representatives from the various system proponents.

Ken Kanier of Atlantis Sound is providing the nightly disco together featuring the newest components available from participating exhibitors, and deejays from the local Washington scene. A number of new sound-and-light effects are anticipated to show off the potential of the disco mart for the audio industry.

Dealer hours are 9 a.m. to 5 p.m. Friday and 10 a.m. to 8 p.m. on Saturday, with public showings from 5 to 8 p.m. Friday night, 11 a.m. to 10 p.m. on Saturday and noon to 7 p.m. on Sunday. Disco hours for 18 and over are Friday and Saturday from 8 to 11 p.m. and Sunday from 10 p.m. to midnight. C.D. unchanged for 12 years, with children under 13 free.

R. Rogers are hoping that this year's event will do for AM stereo what the 1954 show did for FM publicity, and will help to bring public demonstrations to the masses. Public sessions will be a major feature in the FCC's annual of multiplies, which expects a brand new look for the

IHF To Talk Restructuring At D.C. Meet

NEW YORK—The IHF is tackling its long-overdue restructuring at a special membership meeting Saturday (12) at the Washington Hotel in the nation's capital, during the Rogers-produced Hi-Fi Stereo Music Show.

Since many members will be exhibiting, and non-members also are invited, an excellent turnout is anticipated by IHF president Bernie Mitchell, head of U.S. Pioneer Electronics.

The high fidelity industry strife group, with about 50 manufacturers and associate members, has been studying various reorganizational plans for nearly 18 months with a key factor that of viable action needed to "put hi-fi on the map." Among considerations presented by the IHF includes planning panels which includes manufacturers, importers, dealers and media and promotion executives.

IHF headquarters will be located with a paid executive director added to the staff, which now includes an executive secretary and office assistant.

Among committees would be reactivated or established to encompass plans/organization, budget, finance, legal, legislative, membership, product standards, identification, product development, advertising, personnel advancement, training, and facilities, dealer ship management, market research, promotion.

A communications network would be formed with plans created to receive and disseminate information.

• The market would be monitored about current data, trends and conditions for analysis and interpretation, a plus for the future.

• New product format would be developed to broaden the appeal of components to a wider consumer group, enlarging the market. The firm also promises to do more in the way of product information.

• To strengthen the distribution of IHF, the old national association program for component

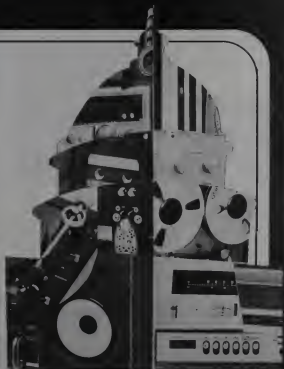
Billboard

SALUTE TO AUDIO

HI FI STEREO MUSIC SHOWS



BENJAMIN FRANKLIN
HOTEL-PHILADELPHIA



HOTEL WASHINGTON-WASHINGTON, D.C.

In Conjunction with M. Robert Rogers & Teresa Rogers

AUDIO '77

Today's Music Scene

Sex In Hi Fi • Expanding Disco Role • 'Semi-pro' Home Recording
Boom • AM Stereo-How Soon? • What's New In Speakers
• Receivers/Turners/Amps • Turntables • Semi-pro & Disco
Equipment • Tape Decks • Blank Tape & Accessories

What's new in hi-fi? In one word—plenty. A whole new action in sound will be on view, and demonstrated, at the Hi-Fi Stereo Music Shows in Washington and Philadelphia.

The entire contemporary music scene is changing, and so rapidly that it's hard to keep up with the new developments from one month to the next, let alone from year to year.

Just as Bob and Teresa Rogers' first High Fidelity Music Show in Washington back in 1954 was the first to bring the fledgling hi-fi industry's efforts into public view, this year's events will offer more than a hint of tomorrow's technology.

Microprocessors, or "programmable electronics," are moving heavily into the audio field, with an unusual number of state-of-the-art advancements soon to be available from many leading companies—both large and small.

Already introduced are the ADC Accutrac turntable which involves the first computerized circuitry to allow the owner to program the playing order of various songs on each side, and the B.I.C. Formula 7 speakers "that think for themselves" with built-in amplifier clipping, speaker overload and sound pressure level indicators.

Due soon are such items as a synthesized digital tuner from Sherwood, a programmable cassette deck from Sharp's new Optonica line, new Ekasets from Sony (Superscope) and Technics including an automatic program selector with the latter's step-up model, the MKR Commander noise reduction system claimed to eliminate more "noise" than any other on the market, and Sony's new 150-watt power amplifier, believed to utilize Class D circuitry and vertical field effect transistors in one system.

Today's music scene is reflected in many trends, advances in equipment—just consider:

• Sex in hi-fi is just emerging as a "hot" issue, on album covers and on the airwaves. The permissiveness of our society today is reflected in the more dramatic "art" on LP jackets, and the lyrics of the Hot 100 songs are a subject of controversy for radio stations and public interest groups.

• The disco craze has settled down into a viable alternative to radio for introducing new music to the public. The "disco sound" itself has evolved as a rhythm of its own, rather than a ripoff of old standards disguised in "new" melodies. And the

RECEIVERS

Tuners & Amps

A combined amp/preamp/equalizer Spectro Acoustics "Super Stack" has the 217PR preamp/channel amp and 210R equalizer and 202C 100 watt already pro-rack mounted. NAV price \$11,100.



▲ Already in stores, this new Tandberg TR-2055 receiver is claimed to rival the individual component approach. Rated 55 X 2 watts into 8 ohms. Lots of extras such as two tape monitor inputs with switch, \$749 national advertised value (NAV).

Proving that receivers have punch, this Sansui 9090B is rated 125 watts per channel into 8 ohms and it is equipped with Dolby for all those Dolby-processed broadcasts. Around \$750 NAV.



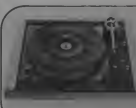
Loaded with extras, this JVC control preamplifier JP-57 has ease of pushbutton and slide controls. Among features is a 10-element SEA graphic equalizer. NAV price is \$700.



ACCESSORIES



▲ Four filter switches right at your fingertips is a feature of this new Shure S166Q-Qualidex mike. NAV \$75 or \$135 in pairs.



TURNABLES

B.I.C. 1000 ELEC-TRONIC two motor turntable. NAV \$279.95. Unusual constant and accurate speed is achieved in this JVC QL-8 turntable featuring quartz-locked, direct-drive servo-electronically controlled mechanisms. NAV \$600.

SEMI-PRO & DISCO

▲ TEAC has found using one speed 1/2-inch format this new 80-B recorder/reproducer (15 i.p.s.) can mean a substantial price reduction for such a professional model. NAV is \$370.



▲ Pro approach to sound applications, is this Klark-Teknik graphic equalizer (1/2 octave DN27 (NAV \$695) or stereo octave DN22 (NAV \$749).

SPEAKERS

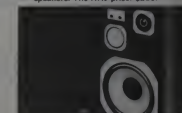
▲ Bose acoustically styles these 301 speakers and ships them in mirror image pairs only. They can be placed either vertically or on sides. NAV price: \$96 each.

▼ What you get is what you see. B.I.C.'s Ventura Formula 75 put overload, amplifier clipping and sound pressure readings right on a light indicating front control panel. NAV \$445 each.



▲ A prize-winner in European design competition, this new "Fasetti" loudspeaker by Tandberg offers colors in black, antique white or orange. NAV price \$160 a pair.

▼ A computer-like "Phase Moire Propagation Pattern" offers new dispersion characteristics in this JVC SK-1000 line of speakers. The NAV price \$250.



CASSETTE DECKS



▲ Want a take-it-with-you tape recorder? JVC's KD-2 stereo cassette operates for up to 12 hours on D batteries (regular AC too of course). Accessory loaded NAV about \$300.

What's New?

By STEPHEN TRAIMAN

high-power equipment for the disco is being tailored for portable units that can bring the club into the home.

• Do-it-yourself is a growing market for the audiophile who wants to emulate the recording artist by creating his or her own master tapes in the home. An expanding number of companies is recognizing the emerging "semi-pro" market and providing lower-price but extremely capable components—from recorder/reproducers and mixers, to monitor speakers.

• Broadcasting is the proving ground for the new sound to come in the late '70s and beyond, with the prospective AM Stereo systems to be highlighted at the Washington Hi-Fi Stereo Music Show. Also waiting in the wings is discrete 4 channel "quadcasting," and perhaps a resolution of the competing Sansui QX and CBS SQ matrix quadraphonic broadcasting now on the air.

Many of these elements will be shown by the manufacturers and leading retailers in the Capital and Philadelphia areas involved in the two hi-fi events. And much of "today's sound" will be displayed at the custom disco being created for the Washington show by Ken Kanzler of Atlantis Sound. It will be an adjunct to the 65 plus brands to be demonstrated at the event, and will put in focus much of what is happening in the music world.

Sex in Hi-Fi—What's Next?

If you've checked your favorite record store lately, you know that many key retailers—and the merchandisers who keep them supplied with the Hot 100 singles and Top LPs & Tapes—have softened their feelings about album covers with suggestive art.

From major independent chains like Camelot to giant mass merchandise outlets such as Sears and Montgomery Ward's, the expressed feeling is that while discretion should be main-

tain, many of today's covers are being kept out of racks. Covers may be getting more and more suggestive—they're nothing like the growing number of "skin" magazines that are seen on the "best" newsstands.

It's obvious that with the tremendous competition on the record rack for the impulse sale, eye-catching cover art is added plus. Such recent examples as the Salsoul Orchestra's "Nice 'N' Naasty" and the Ono Players' LPs including its best, "Rattlesnake" (Isaac Hayes—Judy Fruit)—Robert Palmer's "Sneakin' Sally Through the Alley" and Linda Ronstadt's "Hasten Down the Wind" offer the best evidence of the new trend.

But it's the arwakes—ostensibly owned by all the public where the real protest has come over what's on the record rack what's shown on the cover. Operation PUSH, the civil rights organization headed by the Rev. Jesse Jackson, is in the forefront of the battle over suggestive lyrics. His latest idea for the creation of a "No-Play List" that would discourage radio exposure of sexually oriented lyrics got national exposure following a January conference in Chicago.

It was James Taylor's No. 1 hit "Disco Lady" that brought the simmering "good taste" controversy to a head with many of leading progressive stations refusing to air the tune despite its popularity. Some record companies have gone back into the mixing room to re-record offensive lines—a result of the growing pressures that run counter to the symbolic concept of free speech and free airwaves.

Disco Expanding Role

The disco sound has not only dramatically changed the style of today's music but also has brought an equipment boom now shifting from the clubs themselves to the campus and home. And all this via a growing number of portable component systems from both traditional hi-fi companies and the new breed of custom manufacturers.

When the disco craze first hit the U.S. about two years ago virtually all existing hi-fi equipment was just not up to the punishment the components had to take hour after hour, night after night. As a result, such new firms as GLL Meteor Light Sound (division of Revco U.K.) and others provided the lightweight, high-powered sound reinforcement units that could take the

ances. Some such firms as Technics with its turntables; McIntosh, Crown and BGW with their power amps; Carvin-Vega and Electro-Voice with speakers; Nakamichi with its mixers, and Pioneer with its cartridges have become viable entities in the disco equipment field.

A new entrepreneur has come onto the field—literally—as the disco industry takes his sound system with him to fill in open days in his schedule. With the world his oyster—the campus “hop,” the fraternal club, the birthday or bar mitzvah party—the mobile disk jockey has brought the world of the disco to the public.

That public can now get its own disco system from a growing number of custom firms, since most “packages” are put together from various components in all price ranges. Virtually all “fold down” into a manageable set of “boxes” that can be carried in a car trunk. Obviously they can be set up in the home with ease, at a cost generally in the \$500 and up range.

The Semi-pro? It's You!

Just as the disco components have moved from manufacturer to retailer to club to home, so it is with what the hi-fi industry calls the “crossover” or semi-pro equipment market.

As the recording artist is demanding more and more control of the master tape as far down the recording line as possible, here she is they are creating their own mini-studios that often rival—or exceed—many commercial recording facilities. Stevie Wonder, the late Gees, the Moody Blues, Hall & Oates—these are just a few of the top artists who are doing their own thing in fantastic sound surroundings.

This same demand for better quality recording equipment has crossed over to the “public domain.” First recognized by such firms as TEAC, which created the entire Tascam line of recording equipment, the semi-pro market now boasts entries from a fast-growing list of familiar hi-fi names.

Ampex had TEAC build its new TR-700 recorder-reproducer to sell under the Ampex name for less than \$2,000, and Technics has just joined the new RS-1500US open-reel recorder with a unique “iso-tension” loop transport at about \$1,500, the forerunner of an entire line of high-end semi-pro units from Japan. And Lamb Labs (Revos) just added the line of Klark Teknik graphic equalizers to its U.S. distribution.

Bozak is showing the consumer version of its professional stereo time delay unit introduced at the prestigious Audio Engineering Society show in New York last year, and JVC has the industry's first control preamplifier with a built-in graphic equalizer system for tone control.

The blank tape companies are moving in step with the equipment firms, with crossover open-reel product from Capitol Magnetics and Ampex now available to the audiophile recorder. And in the cassette field, Nakamichi has equipped a sound studio at its Long Island headquarters to demonstrate its belief that cassette recording is approaching a professional level.

A Nakamichi-brand cassette line, manufactured for the company in Japan, the TOK SA and the MXL (MXL and I formulations, are typical of the quality lines available today, with Ampex, among others, expected to join the high-end market by year-end.

AM Stereo—How Soon?

The first public introduction of AM Stereo will highlight the Washington Hi-Fi show, in a coup similar

to the initial demonstration of FM multiplex stereo at the 1961 Capital event. As with FM multiplex stereo, two channel AM broadcasts from a single AM station will be compatible with the standard monophonic service. Mono receivers will receive the broadcasts as they have in the past, and listeners with specially equipped receivers will be able to get the stereo version.

A special seminar on the new broadcast medium is planned for

the Washington show, with a panel of representatives from the half-dozen competing systems to be moderated by Harold Kassen, a former Federal Communications Commission executive now with A.D. Ring & Associates, a consulting engineering firm. Kassen is chairman of the National AM Stereophonic Radio Committee (NASRC) which is reviewing various systems submitted, for a report to be filed with the FCC which will

make the determination on which—if any—system will be approved.

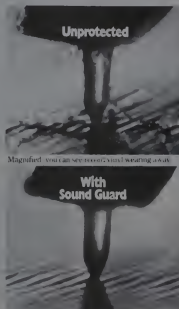
The FCC already is studying a massive report by the National Quadraphonic Audio Committee on five competitive discrete FM quadraphonic systems, but the bets are on AM stereo getting an earlier nod. And complicating factors is the petition to the FCC by CBS that would have the commission, in effect, standardize on the CBS SQ matrix 4-channel broadcasting system,

rather than the competing Sansui QS method.

Both are now in use by a growing list of FM stations, but with the dearth of 4-channel recordings, the accent has been on use of the QS encoder, in particular, to enhance existing stereo recordings. This is similar to the home listening experience, where the ambience in many stereo disks is greatly enhanced by both the QS vario-matrix or SQ full-

(Continued on Page R-10)

Before Sound Guard®, the only way to prevent your records from wearing out was not to play them.



With some magnifying glass, record (top) shows no wear.

If you've played any record often enough, you've heard the inevitable occur. It wore out.

While “pops,” “hisses,” and other surface noises began making their appearance on your favorite records, high frequency sounds—like violins and flutes—began disappearing.

The villain behind this destruction is friction. (If a diamond cuts through steel, you can imagine what a diamond stylus does to vinyl records.) Fortunately, from outer space has come a solution to record degradation. It's called Sound Guard®.

A by-product of research into dry lubricants for aerospace applications, Sound Guard record preservative puts a microscopically-thin (less than 0.000003") dry film on records to protect the grooves from damage. Yet, remarkably, it does not degrade fidelity.

Independent tests show that Sound Guard preservative maintains full amplitude at all audible frequencies, while at the same

time significantly retarding increases in surface noise and harmonic distortion.**

In other words, when applied according to instructions, a new record treated with Sound Guard preservative and played 100 times sounds the same as one in “mint” condition played the first time!

Sound Guard preservative comes in a kit (complete with non-aerosol pump sprayer and velvet buffing pad). It is completely safe and effective for all discs, from precious old 78's to the newest LP's including CD-4's.

Recently introduced to audiophiles, Sound Guard preservative is now available in audio and record outlets.

**For complete test results write: Sound Guard Box 5001, Muncie, Indiana 47302.



Sound Guard keeps your good sounds sounding good.

*Sound Guard is the registered trademark of Ball Corporation for its record preservative. © 1976 by Ball Corporation.



ATLANTIS SOUND—In his 'Mer in The Magician' hat and robes, Ken Kunder, the 'Wizard of Atlantis,' is one of the best known figures on the audio equipment scene. After eight years in the business, Atlantis now has 25 outlets in New York, Boston, Washington,

Richmond and the Carolinas, with more scheduled this year. Under Kanzler's guidance, Atlantis offers complete systems specially chosen to provide quality sound in a variety of price ranges, with components picked to match each other. Among the lines offered

are Pioneer, Medallion, Sansui and Onkyo receivers, and Altec Lansing, Bose and Advent speakers. Kanzler is particularly optimistic about the outlook for Altec Lansing speakers: 'They're doing superbly and I'd expect them to be the speaker in coming years,' he says.

And Pioneer receivers also win his praise for innovative concepts. **DKL SOUND LAB**—Dean Sabins, president of DKL Sound Lab, likes to call his young firm 'Washington's audio specialty store.' The firm began four years ago with one store, moved into a much larger

outlet last summer and hopes to expand to a second location in suburban Virginia by late this year and early next year. Sabins says his firm 'has the hold on the state-of-the-art market' for Washington audiophiles, carries select products from a number of lines, including AR, Magnephaner, Lux, Deca, Quad of England, MicroSeiki, Formula 4, Jamo Audio, Fulton M&K Sonus, ERA RTR Industries and dbx.

The Audio Research line looks especially good for 1977. Sabins says, and Magnephaner Tymphon speakers get high marks from him for sounding 'more like the real thing than anything else I've heard.'

MYER-EMCO—Now in its 21st year, Myer Emco is the oldest audio store under the same management in the Washington area, according to president Ed Myer. The firm opened its third outlet last year.

Myer Emco carries a wide variety of product lines. They include Harman Kardon, Yamaha, Tandberg and B&O receivers, B&O, Altec, Dahlquist, Klipsch and JBL speakers, B.I.C., Philips and Yamaha turntables, and Nakamichi cassette tape decks.

The Nakamichi decks are doing especially well, Myer says, terming them 'one of the hottest items in the store.' He also has good words for Audio Pulse four channel systems, saying that he expects to see much more of them in the coming year.

RADIO SHACK—With 89 outlets in the Washington-Baltimore area, Radio Shack is one of the leading volume dealers. And, according to district manager M.L. Ahrens, the firm has expansion on its mind for 1977: another 40 to 50 outlets and on the drawing boards.

Each Radio Shack outlet carries the firm's complete line of Realistic audio components, radios, tape recorders and cassettes. Nova speakers, Concertape, Realistic and Supertape blank tape, and Science Fair electronic kits and Microcanta test equipment.

Danny Rhodes, Washington district manager, says Radio Shack will display the complete Realistic line at the Rogers show, featuring the new STA 2000 top of the line receiver, putting out 150 watts per channel of power at 8 ohms.

STAR PERFORMERS

World's largest disco manufacturer
mercur
light and sound company

BEYER DYNAMIC
World's finest quality
microphones & headphones

LAMB LABORATORIES
Professional quality
audio equipment

MORDAUNT-SHORT
SPEAKER DIV

KLARK-TEKNIK
Unequaled Equalizers

Audio kare
Quality hi-fi accessories

REVOX
The finest... bar none!

from
hammond industries

155 MICHAEL DRIVE, SYOSSET, NEW YORK 11791 (516) 364 1300



▲ Pioneer's PL 570 (NAV \$400) features the quartz PLL servo system of full-automatic operation.

TURNTABLES



▲ Advent has come up with a new record play head material called Sandust alloy for this 2014 deck (NAV \$399.95).

CASSETTE DECKS



▲ Dahlquist's DQ-LP1 low pass filter (NAV \$250).

SEMI-PRO & DISCO

Exhibitors List
1977 WASHINGTON HI FI
STEREO MUSIC SHOW
 Hotel Washington-Pa. Ave. at
 15th St. N.W.
 Washington, D.C. 20004
Press Preview and Dealer Hours:
 Friday, February 11: 3 to 5 p.m.
 Saturday, February 12: 10 a.m. to
 Noon
Public Show Hours:
 Friday, February 11: 5 to 10 p.m.
 Saturday, February 12: 11 a.m.
 to 10 p.m.
 Sunday, February 13: Noon to 7
 p.m.

ABC LEISURE MAGAZINES 410
ACOUSTIC RESEARCH 301 & 351
ADC 449 & 450
AHA 409
ALLISON 515
ANTEC 510 & 511
AMPEX 325
ATLANTIS SOUND
 Capital Room, Mezz & Ballroom
AUDIO ASSOCIATES 508
AUDIO EXPO 318
AUDIO INTERNATIONAL 407
AUDIO KARE 514
AUDIO MAGAZINE 324
AUDIO RESEARCH 310
AVID 312
BECKER AUTORADIO 404
BES Capital Room, Mezz.
THE BETTER SOUND 308
BEYER 514
B.I.C. TURNTABLES 420
 Capital Room, Mezz. & Ballroom
B.I.C. VENTURI 420
 Capital Room, Mezz. & Ballroom
BOSE 319, 320 & 321
BOZAK 331
BSR 449 & 450
CERWIN-VEGA District Room, Mezz.
C.L. LABORATORIES 407
COLLARO 516
DAHLQUIST 406
DAK TAPE 439
DECCA 310
DISCWASHER 451
DIXIE HI FI 327 & 328
DKL SOUND LAB 310
DOKORDER 509
DUAL 519, 520 & 521
DYNACO 305, 306 & 307
ELECTRA BEARCAT 421
ELECTROPHONIC-MORSE 414
ELECTRO-VOICE 318
EZEKIEL 308 & 309
FORECASTI MAGAZINE 339
FUJI TAPE 314
GARRARD Council Room, Mezz.
GREAT AMERICAN SOUND 406
GTE SYLVANIA 317
HIGH FIDELITY MAGAZINE 410
HITAGISHI 302
INFINITY 349 & 350
JANIS 310
JVC 515 & 518
KENWOOD 415 & 416
KIRKGAETER 403
KIRK RESEARCH TEN 327 & 328
KOSS 411
LOUDSPEAKER DESIGN 308 & 309
LUT AUDIO 417
LYRIC 327 & 328
3M COMPANY Board Room, Mezz.
MAGNEPLANAR 310
MAXELL 512
MYER-EMCO 412
NIKKO 326
ONRYO 315 & 316
PANASONIC TECHNICS 401
 Press Room, Mezz.
PERFORMANCE SPEAKERS 349 & 350
PHILIPS 405
PICKERING 408
POLK AUDIO 405

POPULAR ELECTRONICS 303
RADIO SHACK 304
REALISTIC 304
REVEX 514
ROTEL 308
SANKYO SEIKI 440
SANSUI 334
SCOTCH RECORDING TAPE
 Board Room, Mezz.

SDC SPEAKERS 349 & 350
SETTON ELECTRONICS 349 & 350
SHAMHIAN ACOUSTICS 402
SHURE BROS. 311
SONICART 349 & 350
SONY CORP. 441
SOUND GALLERY 349 & 350
SOUNDGUARD 421
SPECTRO ACOUSTICS 312

STEREO REVIEW 303
SYLVANIA GTE 317
TANDBERG 505, 506 & 507
TOK 418
TEAC 418
TECHNICS-PANASONIC 401
 Press Room, Mezz.
TOSHIBA 308
TRANSAR 349 & 350

ULTRALINEAR LOUDSPEAKERS 329
UNITED AUDIO 319, 320 & 321
VENTURI-B.I.C. 420
 Capital Room, Mezz. & Ballroom
WETA-FM RADIO 504
WGM'S RADIO 401
WHF'S RADIO 348
WMAL RADIO 330
ZIFF-DAVIS PUBLICATIONS 303

THE MACHINE



Our concept: the cassette is a component of your sound system, not an accessory. Because a cassette, unlike its open-reel counterpart, actually becomes an integral part of your system the instant you put it in your cassette deck.

This philosophy was one of the underlying principles behind the development of TDK SA cassettes. TDK SA was the first non-chrome tape compatible with chrome bias and equalization. It gives you better high-end performance than ferric-oxide-based tape, and unlike chrome tapes, it gives you greater dynamic range at low and mid-range frequencies, with far less distortion.

But our engineers put as much emphasis on the design and construction of the SA cassette housing as they did on the SA tape inside. Our cassette shell and tape carriage system are made to the same high standards as the tape they carry. So you get the kind of jam-proof, friction-free reliability you

want in every cassette you make. Judging from our sales and fan mail, you agree with our philosophy.

TDK SA cassettes offer both superior tape and precision mechanics. That's why quality tape deck manufacturers either use SA as their reference cassettes, or recommend it for their machines. And why you'll get the best from your system by using our machine in your machine.

TDK Electronics Corp. 755 Eastgate Boulevard, Garden City, New York 11530
 In Canada: contact Superior Electronics Industries, Ltd.

for your machine.



TDK

SPECIAL FEATURES:
 • AM stereo demonstration by WMAL Room 330 continuous
 • 100 Years of the phonograph, prototype of Edison's invention on loan from Smithsonian Institution, Room 448 WGM's
 • Live stereo broadcast by WHF's-FM Room 348 (except Sunday)
 • Super disco demonstration & multi-media show by Atlantis Sound multi-media-hourly Friday 6 and 7 p.m. Saturday noon 7 p.m. Sunday 1 p.m. disco, Friday Saturday 7-11 p.m. Sunday 4-9 p.m. main ballroom

From the company that's brought new thinking to speakers come new speakers that think.

In a field where the technical frontiers had seemed thoroughly explored, BIC VENTURI™ innovations changed the course of speaker design practically overnight.

The gains we achieved in efficiency, power, and dynamic range have set new performance/value criteria for manufacturers.

And the technology behind them was awarded two basic design patents in the space of six months.

Now BIC VENTURI is introducing the Formula 5 and Formula 7 Monitor Series.

The first speakers that think. Both are equipped with electronic circuitry that can take measurement, display information, and even initiate action.

For example, they can sense when your amplifier is distorting, called "clipping," and signal you to lower it.

They can warn when they are being fed more power than they need, and protect themselves by breaking the circuit.

They can automatically adjust their frequency response to the limited ability of the ear to

hear low-volume bass and treble tones. We've called it Dynamic Tonal Balance Compensation (patent pending).

And the Formula 7 even lets you balance amplifier channels, and monitor sound pressure levels, through a series of indicators that light in sequence.

These unique abilities elevate the loudspeaker to a new, and larger role in a home stereo system. That of a system monitor, which can improve the musical performance of your entire component system.

They take speaker technology an innovative step into the future.

And we confidently predict they presage the speakers of tomorrow.

For complete details, write for our 20-page *Consumer's Guide to Loud-speaker Performance* at the address below.



Write for our 20-page *Consumer's Guide to Loud-speaker Performance* to BIC VENTURI, Inc., 10000 Wilshire Blvd., Suite 1000, Beverly Hills, CA 90210. (213) 875-1000.

BIC VENTURI SPEAKER SYSTEMS
TOMORROW'S TECHNOLOGY TODAY



◀ Here's a do-it-your-way super power amplifier from Dynaco (model 300) that can be re-wired for quad. Rated 150 watts per channel into 8 ohms, 75 into 8 ohms for quad. Kit is \$489 NAV (assembled, model 300A) \$699 NAV.

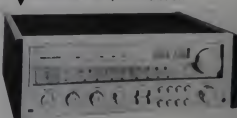


▲ Audio Research's SP-4 preamplifier rivals the depth and smoothness of vacuum tube models. NAV price: \$695.



▲ Reasonably priced Sony STR-3800 (NAV \$280) nevertheless offers broad appeal.

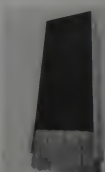
This top-of-line Realistic STA-2000 receiver from Radio Shack has dual calibrated power meters. Rated 75 watts into 8 ohms. NAV priced at \$499.95.



AND MORE SPEAKERS



▲ A wide range of amplifiers will push this new Sony SSU-4000 speaker (from 20 watts to an amplifier rated 150). New cone material "carbocon" makes for rich lows and crisp mid-range. NAB price \$400



▲ Unusual efficiency in a tower (10 to 75 watts peak program power drives it) is a feature of Realistic Optimus T-100. Size 35 1/2" by 12 1/2". NAV price: \$139.95.

Unusual styling in a low frequency woofer that doesn't eat up space characterizes this Jans W-1. You need to biampify but 60 watts down to 20 Hz is sufficient. Price \$650.





▲ This Tandberg TCD-330 is claimed to be the only one with three-motor, dual capstan cassette deck. It has three heads and is now in shops. NAV \$999.

Among the increasingly popular front-loads count in Sansui with this SC-2002 deck (NAV around \$300).



▼ Unusual styling and loads of features (tape start memory, tape counter reset, on and on) in Nakamichi's 600 two-head deck. NAV \$500.



AND MORE SPEAKERS



ESS bookshelf incorporating Hel Air Motion system V is \$378 each) that includes a 12-inch woofer.

7 Braun Out C (6% by 4% by 4%) that will take from watts continuous to 50 watts. NAV \$100 each sold only in pairs.



▲ Beta Sound's SST-050 combines high and mid-range horn-loaded system with slot-ported dynamic bass. NAV \$377.50. It comes in oiled walnut or unfinished.

▼ Epicure matched an 8-inch woofer with a passive (non-driven radiator diaphragm below) EPI 200. NAV is \$225.



Introducing the B-I-C Electronic Drive 1000. With two motors. Electronic controls. "Pause cueing." Remote control. And a waiting list a mile long.



Sorry for the waiting list, but when you see it you'll understand. Here you have a purist's tone arm and superb playback in a "bee eye cee" belt drive unit which we believe promises better long-run performance than a direct drive unit. At about \$279, we think it's irresistible. See what you think at your high-fidelity dealer's. You'll find our 5 turntables folder there. Or write to British Industries Co., Dept. IW, Westbury, N.Y. 11590.

5 Turntables B I C

©1976 British Industries Co., A Division of Amstar Inc.

The Philadelphia Audio Scene Close Up . . .

AUDIO WORLD/SILO—Starting in 1946, it was in 1972 that Silo, Inc., mainly an appliance and television retail chain with ever expanding stereo departments, opened its first Audio World Store as a wholly owned subsidiary to test an operation that would be only sound and

hi fi equipment. While the several adjunct stores added were successful, the dropping of small appliances from the Silo stores changed the chain's merchandising plan several years ago. Recognizing the growing impact of audio on the chain's pic-

ture, Audio World moved into all the Silo stores instead of expanding as a separate chain. With both operations now under the same roof, there are 23 Audio World Silo stores in this market (others in Texas and Colorado). Carrying everything in the stereo,

hi fi and consumer electronics line except records and prerecorded tapes, some of Silo's top lines include Ranco, Pioneer Technics, Sansui, Onkyo, IMF, Jennings, Soundcraftman, Sony, BSR, Garrard, Cerwin Vega, Akai, TEAC and B.I.C. The chain will feature all its

basic consumer electronic lines, as the show

HIGH FIDELITY HOUSE—One of the pioneers in the stereo hi fi sound field, starting back in 1951 in suburban Philadelphia at Wayne, Pa., it has grown today to an 8 store chain extending from State College, Pa. to Wilmington, Del., with each store doing its own service installation and repairs.

With an extensive array that takes in everything in sound equipment, records and prerecorded tapes, its audio lines carried include Advent, Allison, ADS, Bose, B.I.C., Dolbin, ADC, Harman-Kardon, Genesis, Jensen, Maxwell, Marantz, Nikko, Ortofon, Pioneer, Phasor, Linear, Sony, Sanyo, Audio Pulse, Tandberg, TEAC, AccuPhase, Technics, TDK, Crown, Garrard, Bozak, Garrard, Thorens, IMA, Nakamichi and Quad Electronics.

Projection tv will be a special feature at the show as HFH was the area's first Advent dealer, and will show the new 6-foot diameter consumer version with remote controls and wheels. The chain also will demonstrate two home video cassette systems—the new Sanyo V-Cord II with a two-hour tape, and the Sony Betamax with a one-hour videocassette. Audio features will include new Philips and Thorens turntables, Nikko's Alpha preamp, Beta power amp, the ADC AccuPhase turntable and the hi fi car stereo combination of a Nakamichi cassette player/AD bi-amplified speakers.

RADIO 437 STORE—Established in 1921 as the very first radio retailer at a 437 address in center city, and to this day identifying itself as "The Birthplace of Radio," the numbers were retained when moving in 1970 to a new center city address. Established by George Levin, today it's a "Supermarket of Sound" with his two sons, Herb and Norman, at the helm.

Everything related to sound is carried, including records, prerecorded tapes, hi-fi and it was the first independent dealer to hop on the CB bandwagon. Audio lines include Superscope, Sansui, Kenwood, Pioneer, Marantz, Akai, TEAC, JVC, B.I.C., Technics, Dual, Sanyo, Garrard, Panasonic, Fisher, Jensen, Amd, KLM, Cerwin Vega, Bearcat, HyGain, BSE, BSR, and Sony.

The "hottest" item in the store is the Superscope CD-302 A Cassette deck. Other top sellers include three Marantz receivers, Models 2230 45 70 Fisher's XP10A speaker, and all models of Technics turntables. All will be exhibited at the show, which also marks the store's 56th birthday.

SAM GOODY'S—Starting over 30 years ago with a single record and radio shop on Broadway in New York City, the chain has grown in 11 stores, of which 10 are in the Philadelphia area, including its former Franklin Music outlets. Each is a complete music store, including records, tapes and even musical instruments. The radio department in recent years has given way to stereo and sound.

While carrying virtually all the sets and components on the market today, the top audio lines for the stores, take in Rotel, Binity, Advent, TEAC, Trinitron, JVC, Plesher, Koss, Marantz, Empire, BSR, ADC, AR, Panasonic, Technics, Harman-Kardon, Pioneer, Lindberg, B.I.C., BSR, AEA, Sennheiser and small New England, by B.I.C., and Rotel will be among featured items at the show.

A spectacular performance by the Bose® 901® Series III.



On stage now.

"It is difficult to refrain from using superlatives in describing the performance of this speaker system. Tests indicate that Bose has succeeded admirably in doing what it set out to do which, to put it succinctly, has been to make better what already was excellent."

FM Guide, January, 1977

"There is no doubt that Bose has 'got it all together' by providing a speaker system which retains all the virtues of the older model and adds to them the additional factors of higher efficiency, smoother response, and

greater latitude in placing the pair in a room."

Modern Recording, December/January, 1977

"It may well happen that Bose has also contributed to the beginning of the end of the audio industry's power output race. Series III requires less than a third the power of the original 901 to achieve the same loudness levels."

High Fidelity Trade News, December, 1976

BOSE

Visit our exhibit and experience our audiovisual presentation and the incredible sound of the Bose 901 III.

... Show Exhibitors

Exhibitors List:
1977 PHILADELPHIA HI FI
STEREO MUSIC SHOW
Benjamin Franklin Hotel—Chest-
nut St. at 9th, Philadelphia, Pa.
19105

Press Preview and Dealer Hours:
Friday, March 18: 3 to 5 p.m.
Sunday, March 20: 10 a.m. to
noon

Public Show Hours:
Friday, March 18: 5 to 10 p.m.
Saturday, March 19: 11 a.m. to
10 p.m.
Sunday, March 20: Noon to 7
p.m.

ACOUSTIC RESEARCH

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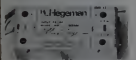
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TANDBERG 456
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THORENS 458
VENTURI B.I.C. 414
YAMAHA 410 & 448

Want a bigger slice?



▲ Dynetic cartridge for stereo and quad (NAV \$74.95).



▲ Another way to be hip. This is Hegeman's Input Probe (HIP) for placing next to your turntable and squeezing out all those dynam-ics. NAV \$135.



▲ Look for this friendly display (these Watts care items are friends indeed for your system) that will make more dealers prone to stock such accessory items.

ACCESSORIES

1976 was an outstanding year for JVC.

In fact, it was the best year we ever had. Sales soared more than 300% over the preceding year. That's what dealers have helped do for our business.

And from what dealers say, JVC has done some wonderful things for them, too. JVC has boosted their traffic with an unusually inventive promotion program. JVC has accelerated their turnover with a pre-sold

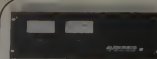
line of consumer-designed products. JVC has helped increase their day-to-day profit.

In 1977, join the highly select group of sales-motivated home entertainment and audio specialists who enjoy the distinction of being a JVC dealer. Call your regional JVC sales representative or give us a call at our toll-free number 800-221-7502. We'll impress you with other reasons why JVC can help you get a bigger slice

of the high fidelity and home entertainment business in your market area.

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58-75 Queens Midtown
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11378. (212) 476-8300.
Canada: JVC Electronics of
Canada, Ltd., Scarborough, Ont

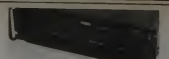
JVC



Audiocines amplifier (100 watts per channel into 8 ohms) has primary and secondary feedback loops. NAV \$429.



Completing restyling and re-engineering has gone into this Lafayette line-topper LR-9090 receiver (90 watts per channel into 8 ohms) with extras such as Dolby B circuit. It's \$599.95 NAV.



Epicure's model Four preamplifier (NAV \$449) claims 0.005% harmonic distortion.



Super Kenwood receiver (KRL-9600 NAV \$749.95) has 160 watts per channel (8 ohms 20-20,000 Hz).

RECEIVERS

These new Dahlquist products will greatly improve the performance of your speaker system.

We are pleased to offer you four important new products and accessories that will add considerably to your listening enjoyment. Included are a remarkable subwoofer system and two crossover units, electronic and passive. Also available is an attractive stand for our popular Dahlquist DQ-10 loudspeaker, which will improve both performance and appearance. Ask for a demonstration at your Dahlquist dealer.

1 DQ-1W LOW-BASS MODULE. A superior subwoofer design. Adds an octave or more of extremely light, well defined low response to most speakers. Propagates considerable acoustic output to 20 Hz and below. Its fast rise/decay times assure excellent coherence with high definition speakers. Use with either the passive or active Dahlquist crossovers below. High quality 13" driver with heavy cast frame and 12,000 Gauss magnet. Oiled walnut finish with satin aluminum trim.

2 DQ-MX1 PASSIVE CROSS-OVER. For connecting any 8 ohm center-channel subwoofer without requiring another amplifier. Features: 3-position bass level switch; phase switch; frequency selector for 60 or 80 Hz crossover.

3 DQ-LP1 ELECTRONIC LOW-PASS FILTER. For optimum results as a no-compromise,

bi-amplified system. Features: continuously variable crossover settings from 40 to 400 Hz; @ 18dB/octave; bass level adjustments with up to 15dB gain; 0 to 15dB equalization at 20 Hz; bypass switches silence subwoofer and restore full range response to main speakers; separate outputs for stereo and mixed-center-channel subwoofers; A unique combination of active low-pass and passive high-pass sections prevents any degradation of high frequency performance quality.

4 ST-10 OPTIONAL STANDS. For owners of our Dahlquist DQ-10 speakers. Improve radiation characteristics, especially noticeable in the lower mid-range/upper bass regions. Packed two to a carton. Assemblies with six screws.

DAHLQUIST
27 Hanse Ave., Freeport, N.Y. 11520



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- MARYLAND**
Park Radio TV
1027 W. Fayette St.
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409 W. Lord Spring Ln.
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- SIGHT & SOUND**
2438 Churchville Rd.
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- SOUND STUDIO**
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8802 Orchard Lane
Towson, Md.

- MYER EMCO**
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- DELAWARE**
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N. DuPont Hwy. Townsend Blvd.
Towne Centre
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- SOUND STUDIO**
106 Astro Shopping Ctr.
Newark, Delaware
- PENNSYLVANIA**
Bryn Mawr Stereo Center
1018 Lancaster Ave.
Bryn Mawr, Pa.

- LIBR AUDIO ASSOCIATES**
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- BARNETT FOR STEREO**
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110 E. Evergreen Rd.
Libertyville, Pa.
- Bryn Mawr Stereo Center**
1018 Lancaster Ave.
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- Bryn Mawr Stereo Center**
1018 Lancaster Ave.
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- NEW JERSEY**
Pensac Radio
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Morristown, N.J.
- W.F. Hagan**
26 Edison Ave.
New Brunswick, N.J.
- Pensac Radio**
1111 Bloomfield Ave.
W. Caldwell, N.J.
- Woodbridge Stereo**
1111 Ambury Ave.
Woodbridge, N.J.

▲ Parametric equalizers offer control over cut and boost as well as center frequency. The ideal behind SAE's 1800 (NAV \$300) and 2800 (NAV \$550).

▲ Here's an answer to tape equalization, an octave-by-octave graphic approach from Sound craftsmen (RP 2204) at NAV \$329.

▲ Dynaco styles this octave equalizer with 10 slide controls for each channel (NAV in kit \$249, assembled \$349).

▲ Forsyth's SR 215 (\$375 NAV) and SR 115 (\$280 NAV) low frequency horns for sound reinforcement.

SEMI-PRO & DISCO

▲ Signal processor from dbx (model 128) combines both tape noise reduction and dynamic range enhancement. NAV \$425.

▲ Ever wonder if you could eliminate those clicks and pops in records? SAE has. Result this SAE 5000 noise reducer. NAV \$200.

ACCESSORIES

What's New

• (continued from page R-1)
logic circuitry still found in a number of receivers.

Put them all together—the new sounds, new sights, new broadcast casing, new album art and lyrics, and new equipment not even dreamed of a few years ago—and there's one hell of an exciting time in store for visitors to the Washington (Philadelphia HiFi Stereo Music Shows. And it's only the beginning!!

CREDITS
Editor: Earl Page. Writing and editorial direction: Stephen Trammell. Tape Audio: Video Editor: Independent enters: Maure O'Connell (Philadelphia). Photo: Wendy Brinkman. Cover art: Baris Rubin.

SEMI-PRO & DISCO

Power amplifiers for professional use need insurance against clipping and other guarantees which McIntosh's 200 watts/channel MC2205 allows with the Power Guard feature. NAV is \$1,195.

Variable speed, 10 $\frac{1}{2}$ -inch reel size, full remote controls and built-in 4 by 2 mixer makes this Ampex ATR-700 (built by TEAC) ideal for many professional uses. NAV \$1,695.



Technics by Panasonic's "Isolated Loop" RS-1500US direct drive deck (NAV \$1,500) offers new transport.



Sound Guard's disk pre-servative kit (NAV \$6.95).



New blank cassettes from Maxell (UDXL1 and UDXL II). NAV price (C-60) \$4.60.

ACCESSORIES

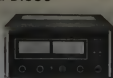


Technics suggests away-from-floor positioning (less boomy "floor effects") for this SB-5000A system (NAV \$159).

Yamaha has met the demand for a popularly priced speaker in this NS-S (NAV around \$100).



SPEAKERS



Thorens' TD-126C Isotrack (NAV \$625) features a plug-in tonearm in this manual model for better tracking and ease in cartridge replacement.

A belt-driven turntable from Elac (its first actually) is this PC-830 (NAV \$189.95) that has at most instant start-up speed as opposed to many belt-drives.



TURNTABLES



THREE WAYS TO IMPROVE YOUR HEARING.

NEW TANDBERG TCD-330. The world's most sophisticated cassette tape recorder. Three heads for tape/source monitoring. Three motors for reliability. Dual caption for lasting stability. Dolby[®] B system. Other features include servo spooling, FM Dolby[®] listening. Memory. Dual peak-reading meters for recording and replay. MPX filter switch. Electronic logic control with 5 ICs. Front stereo headphone jack. Adjustable azimuth. And more.

NEW TANDBERG 10XD. The world's first and only 10 $\frac{1}{2}$ " reel tape recorder that operates at 15 ips and combines Tandberg's unique Cross-Field recording technique with the world-famous Dolby[®] B system. Result: the 10XD completely eliminates audible tape hiss. Other features: 3 speeds, 15, 7 $\frac{1}{2}$, 3 $\frac{1}{2}$ ips. 3 motors. Hall-effect capstan motor. 3 heads; plus separate bias head. Electronic servo control. Electronic logic mode controls. And more.

NEW TANDBERG TR-2075. Here's an ingenious combination. A highly sensitive tuner and pre-amp with an extremely powerful amplifier—all on one chassis. Result: a compact instrument that puts out brilliant performance. Features include an exclusive toroidal transformer that eliminates electronic stray fields. Electronic tuning. Noiseless push-button diode switching. 2 phono inputs. 2 tape inputs/output. And more.

For a complete demonstration of these remarkable new instruments, see your Tandberg dealer. For a color catalog full of facts and figures, write to us. It's worth \$1.50—but we'll send you a copy absolutely free!

TANDBERG

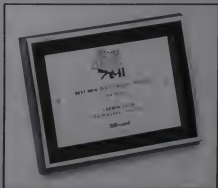
Tandberg of America, Inc. Labriola Court, Armonk, New York 10554 A. Allen Pringle Ltd., Ontario, Canada
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"Award Winning Disco"



Above all the rest, Billboard Publications has awarded us the "Best New Disco Audio Product of 1976." Having rumbled their way across the world, our Academy Award winning "Earthquake" speaker systems boogie'd right into the best discos. We've received the praise of the industry because we did something more with the technology. As always, Cerwin-Vega is not content to rest on their laurels.

Right now we've got a new, bigger and better system. It makes our first Earthquake



speakers seem like a small tremor. A full-range, giant hi-fi system, we get down to the last audible octave, 16-32 Hz with an incredible reduction in distortion. The 24" sub-woofer in this new system is designed with a 500 watt voice-coil! A time-coherent, true high-fidelity system of immense power-handling capabilities. It doesn't even need a corner to develop its full bottom-end.

Cerwin-Vega. See, Hear, and Feel The Difference.



For further information write:

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Loud is Beautiful...if it's clean

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Time Audio Video

D.C. & PHILA

Rogers Hi Fi Expos' Steps

As a service to retailers interested in the following exhibitors, the Rogers Hi Fi Stereo Music Shows in Washington and Philadelphia have provided their lists of (manufacturers' representatives.)

R.I.C. (British) Industries Co.
ALLIANCE ELECTRONICS, P.O. Box 12117, Atlanta, Ga. 30302 (770) 481-9600

ALLEN NORTHWEST MANUFACTURING CO.
414 156th Ave. N.E., Bellevue, Wash. 98004 (206) 445-1200

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2020 S. Pacific Way, Denver, Colo. 80229 (303) 734-1100

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Continued from page 3

as Imero Fiorentino Associates, based in Toronto and the highest prices are moving into the music area with innovative work for major artists who have the home viewer as the ultimate market.

But then all together, you have the incipient stages of a "brave new world" that many in the industry believe—and hope—will be by another subsidiary market for the bare record disk.

Just as the hi-tech and cassette broadened the prerecorded market, so may the music-oriented videodisk and videocassette in the too-too-future.

Time-Life TV is the first to utilize the Betamax buyer list provided by Sony to bona fide producers, with an "nth name" survey from a list of 5,000. Paul Eisele, consumer marketing director, notes a favorable response in interest in the Time-Life U-Matic catalog, willingness to pay a value price of \$40/\$50 for an hour program, and a mail-order awareness.

As a result, Time-Life will make a spring direct mail list between 5,000 and 7,500 Betamax buyers, offering a package of a dozen Betamax hour programs, "a collector's items" group from top U.S. and BBC series.

Video Tape Network, already servicing more than 550 college campuses, has a U-Matic programming of all types, is starting to develop a home business as well, noted John Friede.

VTN has provided both Betamax and rental copies of the programs involving Jimi Hendrix, LaBelle, the Beatles and Eric Clapton, among others, with rental at about one-third the price of sales copies.

Friede acknowledges that only about half the existing 30-minute program catalog is cleared for home sale or pay cable. But by lumping the two together, he has found less reluctance from the copyright owner to arrive at a royalty arrangement.

He also says that some type of "dub-protection" would be a necessity in any volume market.

Under Don MacLean, marketing director of FMI A/V services, the giant record combine is deep into video programs research. Emiel has five firm shows: shooting sequences of several countries to be edited to 30-minute samples. They will be shown to more than 1,000 viewers, with responses assessed by psychologists.

The six-figure budget (pounds sterling) does not include much more than background music, as MacLean notes that there is no agreement with the Musicians Union or others involved on rates or conditions of employment.

Emiel does have some short classical subjects scheduled, under normal tv and film packs and intends to arrange production in the pop and MOR areas as well.

At Capitol, executive Dan Davis has the business and legal staff investigating the clearance of a wealth of prime videotape tv spots and promos for possible use in the disco market and eventually the home market.

He admits he is keenly intrigued over the potential added to music and exposure for the label's artists. Imero Fiorentino Associates, one of the leading tv and theatrical lighting firms, stepped into the music market in 1974 with ABC-TV's pant

(Continued on page 42)

Zenith Opts For Betamax

CHICAGO—An agreement in principle between Zenith Radio Corp. and Sony Corp. of Japan, giving Zenith rights to market and produce videocassette player/recorders using Sony's Betamax system, has been announced here by Zenith.

Company says the first Betamax unit, bearing its name, including a separate player/recorder "produced by Sony to Zenith specifications," will be offered in volume for the fall season starting in 1977.

The announcement, from the manufacturer claiming the largest share of U.S. tv market, bolsters Sony's bid for acceptance of the Betamax format over the 100,000 1/2-inch videocassette systems. Challenge to the standard comes from 1/2-inch systems now offered here by Quasar (Matsushita/Panasonic) and Sanyo, with yet another 1/2-inch format entry due from JVC in the spring.

"Zenith has concluded that the Sony developed Betamax design offers substantial advantages over other video tape systems in terms of reliability, picture quality and economical tape consumption," the U.S. company states.

In addition to a separate player/recorder, Zenith says it plans to produce Betamax decks with color receivers into fine furniture consoles and to supply accessories, including tuner, black and white camera and microphone and blank cassettes.

An optical videodisk research and development program at Zenith will not be affected by the videotape offering, Zenith says. "We think there's a market for both," a company states.

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Speaker Design: Phase Response

Continued from page 42

three linear phase speaker systems recently introduced by Technics by Panasonic reflect the company's concern with the phase cancellation of the single enclosure panel, their acoustic centers will surely not be in-line.

A Technics technical paper defines the acoustic center of a speaker as the point at which sounds appear to originate, and notes that this point varies from one size and type of speaker to another. Therefore, if several speakers within a multi-speaker system are not in-line, the resulting single enclosure panel, their acoustic centers will surely not be in-line.

As any studio owners have discovered, if a speaker is mounted at some distance from the control room wall, a portion of the low frequency energy is radiated rearwards. As this energy reflects off the wall and back into the room, it may cause moderate-to-severe phase cancellations as it combines with the direct output from the speaker. For this reason, control room speaker systems are often flush-mounted within the wall.

Allison notes that the system should be mounted so that the woofer—which is pointed upwards—is not equidistant from the nearest side wall and the floor or ceiling.

This precaution will ensure the smoothest possible response since phase interferences from these surfaces will therefore not occur at the same points within the audio frequency spectrum.

In yet another application, the

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SPECIAL DESIGNS ON REQUEST

HEADPHONES, SPEAKERS

Koss Bows 'Auditor' Line, High-End Marketing Group

CHICAGO—A new high-end product line and an entirely separate marketing group to support it have been launched by the Koss Corp. The new marketing group, headed by Fred Forbes, utilizes a network of sales representatives distinct from Koss' mass market sales force.



Koss ESP/10 electrostatic stereophonic includes energizer unit for two sets of phones. At suggested \$300, the unit is part of the new Auditor Series to be sold through a select group of dealers.

of development, for the audiophile trade, of Koss' two electrostatic loudspeaker systems. He says the company realized the need for representation of its primary product offering to complement the loudspeaker line.

"It was the independent audio dealer that in effect gave Koss its start in the audio world 17 or 18 years ago," Forbes notes. "But as stereophonic became a commodity item, our marketing plans more or less moved into the mass marketing area."

"Basically the whole audiophile product division is an attempt by Koss to make audio products for audio's sake," he summarizes.

Forbes says 12 rep firms already have been appointed to handle the high-end goods. Greater product knowledge, training ability, and familiarity in dealing with salon-type outlets is required for these organizations, than from Koss' mass market representatives, he notes.

Retailers must offer proper demonstration facilities, a well trained sales force, and a dedication to customer service in order to acquire the line, Forbes states.

Rep Rap

Metropolitan New York's newest rep organization is the Harry Rosenbaum Co., 150 Creston Lake Rd., Katonah, N.Y. 10536, phone (914) 231-5018. Principal Harry Rosenbaum was formerly with Sonnetek Associates and Robert Moncreux Associates, representing such lines as K.H. S&L, Infinity, Sonab and Orford. Before becoming a rep, Harry was national distributor sales manager for Picking.

Jack Bernau, head of Jack Bernau Co. Los Angeles, is one of two new directors of WESCO, representing the Southern California chapter of ERI for the West Coast electronics trade. Membership of Moulthrop Sales was elected executive committee chairman at the board's recent annual meeting. The 1977 event is set for Sept. 19-21 in San Francisco.

The Keystone Chapter of NEDA will host the regional seminar of the national distributor group, March 11-12 at the Marriott Motor Hotel in Philadelphia.

New officers recently elected include president Jack Hida, Jon Electronics, succeeding long-time president Albin Steinberg, Steinberg Electronics. Steinberg was named director of the chapter, and alternate director is William Edge, Linnco Electronics, vice president Don Babin, Parcel Electronics, secretary Preston Funt, Tele Vite (Pa.) TV, and treasurer Sam Pearl, Aimo Electronics.

Expansive Wang, secretary and treasurer of the Morris T. Taylor Co., Silver Spring, Md., received the firm's 30 year service award plaque early this year. Wang played the rep organization in 1947, when he was 19. He is now one of its majority stockholders.



TDK REP AWARDS—Five rep organizations were cited by TDK Electronics during the Winter CES in Chicago, with Golden Cassettes for top three regional efforts to Lennau Assoc., Rockville, Md., Lowell Fisher Co., Bloomington, Minn., and BBL Enterprises, Honolulu. Special salesmanship awards went to Richard Dean Assoc., Brookline, Mass., and Carmine A. Vignola, Jefferson City, Mo. From left are Lowell Fisher, Carmine Vignola, Dick Bazzinger and Dean Goodwin of Dean Assoc., John Kandolic of Lennau Assoc.

TAPE PLANT

Thai For Inter Magnetics

LOS ANGELES—Inter Magnetics and Ten Hong Industrial Co. Ltd. of Thailand have entered into an agreement to set up a magnetic tape manufacturing plant in that country.

When completed, it will be the first such facility in Thailand.

Ten Hong Industrial and individual investors within its group will hold 80% of the issued capital shares of the firm to be called Inter-Magnetics (Thailand) Corp. Ltd.

The new factory in Bangkok will have the capability to process from raw material through the manufacture of finished goods, including producing the magnetic oxide, coating, slitting, assembling and packaging of audio cassettes.

The plant will supply bulk rolls of tape to Thailand cassette assembly factories, depending on importing coated and slit tape from Japan.

Asia and the U.S. The plant's production also involves producing, finished cassettes for domestic sale and export.

"Thailand is a major tape exporter," says Terry Werlock, Inter Magnetics executive vice president.

"With the current growth in tape usage, it is expected that the country's requirement will increase substantially in future years."

The contract between the U.S. firm, located in nearby Santa Monica, and the Thailand firm includes training of plant personnel in America, supervision of training in the new plant until it becomes fully operational and training in quality control procedures.

Inter Magnetics has built magnetic tape plants in the U.S., Korea, Hong Kong and Singapore. It has various agreements in Taiwan, Indonesia and India to construct magnetic tape facilities there this year.

IHF Sets D.C. Restructuring Meet

• Continued from page 44
dealers, develop a recruiting program to encourage people to seek careers in the hi-fi field, and inform members on establishing or improving on-the-job training programs.

• A comprehensive promotion strategy would be developed to stimulate retail sales by aiming at consumers to encourage their buying in competition with other industries for discretionary dollars.

• A continuing program would be undertaken to create a working awareness among the public of the pleasures offered by audio components what IHF calls the audio experience.

Speaking for the IHF President Mitchell noted, "We consider this meeting to be a keystone in the new tape operation of the industry. This commitment is echoed by various elements of the industry who have felt that the IHF has been 'missing the boat.'"

Joins RIAA Study

• Continued from page 44
Both the RIAA, Gortikov and Jack Wayman, EIA/CEG senior vice president, feel the joint venture is long overdue to serve the best interests of both the software producers and the playback manufacturers.

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Brig PC-77

• Continued from page 44
troduced R-780 Trans-Rib speaker for the automobile which can take up to 50 watts, as well as a new in-dash Playway amp.

• Claron is another major car stereo firm which is in the combination market with 40-channel remote for the automobile which can take up to 50 watts, as well as a new in-dash Playway amp.

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Both Pace and Hy-Gain are leading CB manufacturers who are crossing over to both car stereo as well as car stereo combined with CB. In the main, there should be many more combination units as PC-77 as both autosound firms and CB suppliers move to have at least CB radio units in their lines. 40 channel units married to radio tape should witness more introductions, not only at PC-77 but as the year progresses.

While billed as a CB show, car stereo on its own will be a prime product area and the trends here are definitely low and more sophisticated product as audio, if all types in the automobile is becoming much more high-end in nature.

Meanwhile, being a force in the car stereo market, is also entering the 40-channel CB market with its 40-MHz 8-track combination unit and will unveil a variety of its products at the show.

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Program Opportunities In Emerging Home Video Mart

Continued from page 45

California Jam" project that edited 14 hours of day-and-night concert footage into a trio of highly successful hour-long programs.

Since then, Fiorentino and his company, including Josh White whose *Shogun Light Shows* were a highlight of Bill Graham's Fillmore East presentations, and George Honchar,

special projects director, have put together creative productions for Neil Diamond, Helen Reddy, Natalie Cole and Blood, Sweat & Tears, among others.

An edited hour of Diamond's

SRO Greek Theatre presentation in Los Angeles last year will be seen on NBC-TV Feb. 21, and a syndication sale of Helen Reddy's just-ended smash run at the MGM Grand is very possible. Fiorentino himself

sees the ultimate market possibilities for the creative video product necessary to make the potential consumer sales a reality.

This is only a sampling of the situation today, but record labels tied to

video system manufacturers, including RCA, MCA, the Polygram Group and others, are deep into creative pilot efforts aimed at finding the key answer to what tomorrow's "music video consumer" wants.

Sleeping Giants'

Continued from page 44

an \$11,000 gold Corvette, with series extended to this month.

3M will be pushing its new screw-type cassette shell from the Summagroup 3M group in Japan with a clear idea over the roller guides and heads complement front-loading decks. Distributed with the Pioneer 9191 deck in Japan, it will get a similar push here.

Accessories are getting more attention from the two companies. 3M has long had the industry's most extensive line of tape care items, but never really has promoted its profit due to its dealers. It runs the gamut from splicing tapes, cassette and 8-track head cleaners, to empty cassette boxes and reels, and the newest in its C-bot cassette storage unit and a cassette edit/repair kit.

Ampex has its Slickette storage units and combination demagnetization head cleaner, but is aware of the growth in the accessory market. Empty Norelco-style boxes are a natural, according to Phelps, and he anticipates much more activity for Ampex in this area.

Subsidiary product lines are getting attention from both 3M and Ampex. The 3M Betamax video-cassettes will be in production this month, and Ampex is close to its licensing agreement with Sony that also will cover the anticipated 90-hour blank.

3M bowed its first mini-cassettes the Winter CES, two 30-minute blanks carded at suggested \$7.95. It anticipates a micro-cassette by year-end "or earlier if the market develops faster," says Burnett.

Pricing is approached pragmatically by the two giants, with both announcing recent hikes caused by a combination of general price increases and dramatic raw material boosts. In addition to the 10% increase for the improved plus-for-all other lines from 4%-8% across the board.

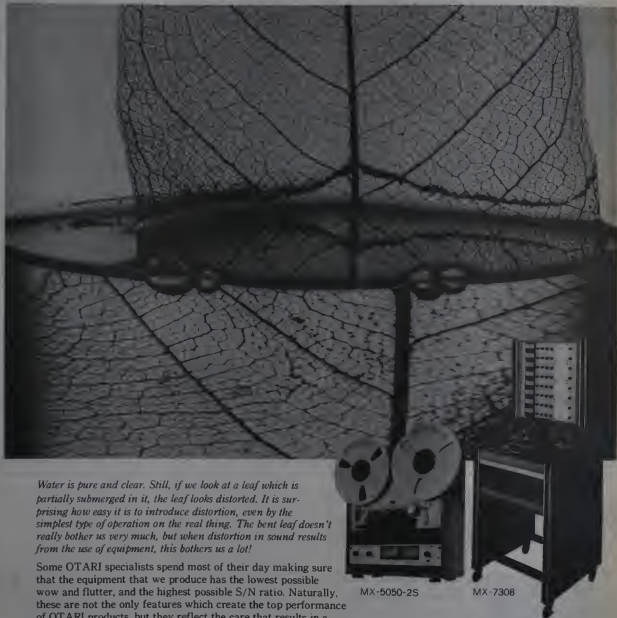
3M announced a 10%-15% hike on selected products effective Jan. 1, including the entire Dynarange line, Classic Tracks and the Master products. Latter will be \$3.99 and \$9.99 suggested for Master I C-60 and C-90 respectively, and \$2.99 and \$9.99 each for similar-length Master and III cassettes.

By their words, and now actions, both Ampex and 3M are determined to back much of the music and TV markets they acknowledge they are abdicated to the competition.

Meriton Tape Deals

NEW YORK—Meriton dealers have two deals going for the limited blank tape product produced OEM by Sony. Retailers who order more than 12 dozen blanks in four different lines (ferrous, chrome, chromium dioxide, low noise, high output and low noise, get free display stand. And color copies of the best blank cassette displays will be judged for cash prizes ranging \$2,450 for the top entries.

once is enough!



Water is pure and clear. Still, if we look at a leaf which is partially submerged in it, the leaf looks distorted. It is surprising how easy it is to introduce distortion, even by the simplest type of operation on the real thing. The bent leaf doesn't really bother us very much, but when distortion in sound results from the use of equipment, this bothers us a lot!

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The preset sequence stops and starts again at a different point of sequence adjustable by the rate control.

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The lamps run back and forth in a decreasing line until only the center bulbs are lit, then expand again until all bulbs are lit in sequence. When switched to the audio position, you may set the lights to trigger on bass or percussion. After approximately two seconds from the cessation of music, the lights return to a normal run cycle.

STROBES:

This unit can fire up to ten strobes in sequence either manually or to the beat of music. A strobe on/off remote is available.

SLAVES:

The controller can be used to drive up to one million watts with additional slave units. Although the controller operates ten thousand watts of lighting, it only requires 1 kilowatt of power to drive it. Tenway lines are available for use with this unit. Tenway lines are available for use with this unit consisting of six-foot lines holding ten pre-wired bulbs with a plug and socket on each end.

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ANGEL EXEC'S VIEW

What Depends On Broader Market Base

By CLAUDE HALL

LOS ANGELES Expanding the market base is the surest road to significant gains in classical sales, says Angel Records' Engel, and he spends most of his waking time searching for new ways to achieve that goal.

Overall, the classical market has

temporarily slowed so-called "classical crisis" of a few years ago, he says, recording last year as his division's best in history, with sales increases continuing into 1977.

Life points to "Music of Victor Herbert," featuring Beverly Sills, as one of the biggest sellers ever in the Angel catalog. Sales of the album, released in November 1975, are now entering the 200,000 range, he claims.

"That's the type of sales we'd like to see more of in classical music," Engel says.

"We feel that we have access to the mature record buyer. But our biggest challenge is to get the message of classical music to college students, high school students, and even the pre-high school students. Those are the areas in which education for classical music needs to be accomplished," Engel suggests.

I think we're doing much better.

We're promoting more effectively and efficiently on college radio stations now than we were. We're saturating those stations with record product. We're promoting via college newspapers. And, depending on the kind of product, we're spending much more money in advertising on a national basis and a local do-to-do basis. Especially with artists like the late Arthur Schnabel, George Perle, and Angel Romero, because guitarists do well with college students. Baroque also does well on campus. And Beverly Sills, of course.

"We're also stressing to our salesmen to get more and more classical product to get good display in record stores."

Engel still dreams, however, of another super promotion idea to boost classical sales. Reflecting on Columbia's and RCA's "Greatest Hits" idea sparked by Peter Maymades, and the popularization years ago of classical music at a low price by Jac Holzman with his Nonesuch Records line, Engel says that the greatest benefit of those marketing strategies was that they were "educational devices."

"But the 'Greatest Hits' idea was limited; its effectiveness eventually wore out."

"What we need in classical music

is a marketing idea that excites and stimulates overall appreciation of classical music... something that builds constant sales... something that stimulates people who have been, 'It's a matter of creating a market.'"

The Time-Life "Story of Great Music" series has done well for classical music. "But the success of that concept laid, I think, in the extent of Time-Life to reach a very vast marketplace through their magazines with advertising and their subscription lists with direct mail promotions."

Engel says that he often wakes up at night with a new idea to market classical music and then, later in the light of day finds out it wasn't so great after all.

"But I'm still hoping to get a great marketing idea for classical music... and still trying."

NOW TAX EXEMPT

'Composers' Co. In Thrust

NEW YORK Composers Recordings Inc. has won tax exempt status, clearing the way for a stepped-up funding drive that is expected to help finance an expanded release schedule, and greater sales and promotional activities.

The 22-year-old label devoted to recording contemporary works issues some 18 albums a year, but hopes shortly to increase the annual rate to 22 or more, says Carter Harman, director. Its catalog now consists of 270 records, comprising 830 compositions by 410 composers.

Current policy is accept or reject tendered recordings whose production subsidies have come from outside sources. With more discretionary funds from direct contributions, the

Springboard Links German Sources For Mace Label

NEW YORK Springboard International will freshen its budget classical Mace line with the addition of new recordings stemming from recently concluded licensing deals with two German companies.

Pacts with Intercord Tongenschaff of Stuttgart and Stereo Tape AG of Hamburg call for the release of some 40 albums during the first year, says George Port, vice president of Springboard. They will carry the normal Mace suggested list of \$2.49.

Repertoire includes a mix of light classics and standard works. Included in the initial release of 10 albums next month are titles by Mozart, Beethoven, Bach, Beethoven, Handel and Tchaikovsky, as well as a collection of opera highlights for orchestra. Multi-record boxed sets devoted to single composers are also in the works.

Port says negotiations are under way with other sources of classical repertoire for inclusion under the Mace logo this year and next.

'Ring' On 11 Disks

CHICAGO—LP sides of up to 43 minutes in length have been used by Everest Records in squeezing a complete recording of Wagner's epic tetralogy, "Der Ring Des Nibelungen," onto 11 disks. Complete recordings of the operatic cycle have occupied no fewer than 16 disks in the past, with most running 18 and 19 records.

The new Everest edition, contained in four boxed sets, derives from performances conducted by Wilhelm Furtwängler at La Scala, Milan, in 1950. Kirsten Flagstad, Elizabeth Høgen, Sten Svanholm and Max Lorenz are among vocal luminaries heard in the "live" cycle that was acquired from Educational Media Associates (Bruno Walter Society) of Berkeley, Calif. Through Educational Media Associates, royalties on the recording are being paid to Furtwängler's widow, informs Bernard Solomon, president of Everest.

"What it amounts to is 600 grooves to the inch," states Lee Palmer, Everest's technical director. Palmer says the extreme groove

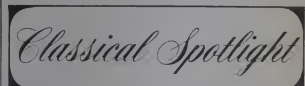
compression of the sides necessitates clipping of the extreme highs and lows, and particular care in processing.

"Processing must be ultra-precise, because of the squeezing there isn't room for any repair work on the plates," he explains.

Sides in excess of 40 minutes also have been used by Everest in packing the lengthy Shostakovich Seventh and Mahler Fifth Symphonies onto one disk, and in a new three-record set, "A Treasury of 11 Golden Classics." Everest targets the mass market consumer with these recordings.

Foundation \$5 Aid Nashville Symphony

NASHVILLE The Nashville Symphony Society Assn. has received a \$30,000 grant from the Frank E. Gannett Newspaper Foundation to provide for continuation of the orchestra's free summer concerts in this city's Centennial Park this year.



Billboard's March 26, 1977 issue centers on the changes, growth and trends within this vital segment of the music recording industry.

Featured articles analyze:

- ☆ Changes in Classical Retailing
 - ☆ Classical Imports
 - ☆ Classical Cassettes
 - ☆ "Crossover" Product
 - ☆ Current Repertoire Trends
 - ☆ Classical Broadcasting & Syndication
- The special issue will also include informative articles on specialty labels, concert management and a basic album checklist.

Beam your message to the decision makers of the classical music industry... reserve space now in Billboard's Classical Spotlight issue.

Issue date: March 26, 1977
Closing date: March 4, 1977

contact Norm Berkowitz
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Classical Notes

Hunk Concerts, which last year suffered significant losses by both artists and executive talent, reported to be considering options that may see further changes in the venerable management and booking enterprise. Montygon, Inc., with Robert Barrett Management's aid in the past few years, has formed its own management firm in New York, M.I. Byers Inc. Already signed are violinist Joshua Fuchs and pianist Richard Goode, among others.

Separation of the Montauk Music Festival and High Fidelity Magazine in their decade-old joint sponsorship of record awards has the latter establishing its own International Record Critics Award. Editor Leonard Marcus now assembling a nominating committee which will name candidates for a final jury vote in September.

With another "basis" of the year springing up all over, Radio Musical Monthly has added to the retrospective evaluations its nominations for the "worst" of the year. Heading the list is Arturo Benedetti Michelangeli's performance of Schumann's "Carnaval" on Angel Publications series classical radio stations. In any event, Deutsche Grammophon is pleased that its release this month of the Sefir's "Sonno di la notte" captured by Sefir Ozawa is preceded by the capture of a Grand Prix du Disque for the album.

Bay Productions has already released an album performed by the Massachusetts Institute of Technology Symphony Orchestra, and has three more slated with the ensemble conducted by David Epstein. A first comes from the Marlboro Recording Series which has not

14 canons by Bach based on the last eight notes of the A-minor from the "Goldberg Variations." Pianist Rudolf Serkin and a group of 21 players perform in the live recording.

The Associated Company of Arts will continue to plug for revision of copyright law to require payment to artists for commercial performance of their records. It also recommends creation of an order of cultural affairs within the executive office of the President, and lends the climate for the arts should improve under Carter.

In this connection, an addendum to Washington's post music station WMSD takes courage in a report that President Carter at a recent reception passed to a while and seemed to lean intently to a string quartet playing Beethoven.

Orion LP Price Rises In March

NEW YORK—Orion Records, West Coast label specializing in unusual classical repertoire, will be increasing its list price by \$1 to \$7.98 on March 1. Old price will be honored for the remainder of this month.

Gideon Cornfield, Orion president, says mounting production costs and the desire to maintain high quality standards are factors behind



Beethoven Pianist Hungerford Is Killed

NEW YORK—Bruce Hungerford, pianist whose recordings have been featured on Vanguard for more than a decade, was killed in an automobile accident Jan. 26. He was 54.

Noted as a Beethoven specialist, he had been engaged on a long-term recording project, that was to include a (composer's) sonatas and piano concertos. Some two-thirds of the sonatas have been completed, with the last still awaiting release. The concerto series had not yet been finished.

Hungerford, who also achieved fame as an improviser, was married to his New Rochelle, N.Y. home a feature in Rockefeller

Soul Source

Moore Aids In 'Getting It Together'

By JEAN WILLIAMS

LOS ANGELES—Longevity in the industry coupled with good money comes from being a good "performer" and not just a good singer, says Phil Moore's S, music writer, arranger, conductor and teacher.

Moore, a 40-year industry veteran, has opened a school here with workshops tagged "Get Your Act Together."

"There are managers who send people to me who are good singers but they don't know what to do now that they have them. All they know is that for a short while, they are making a bundle of money and then it stops coming," he continues.

"Managers are becoming aware of this situation with their acts and the smart ones are doing something about it."

Moore's workshop is basically geared to persons who have had musical training but are seeking their own identities in the industry. He says the workshop's aim is to turn out professionals.

Moore has either composed, conducted, arranged, wrote lyrics and/or specialized material for such acts as Diahanni Carroll, Roberta Peters, Frank Sinatra, Johnny Mathis, Lena Horne, Judy Garland, Shirley Bassey, Ray Charles, Duke Ellington, Bobby Short, Louis Armstrong, Buddy Rich, Perry Como, Aretha Franklin, Tom Jones, Count Basie, Pearl Bailey, Marilyn McCoo & Billy Davis and the Supremes.

"Why has he opened his workshop?" "There are so many people who come to me wanting me to work privately with them but they can't afford my \$50 an hour fee. An act can easily cost \$15,000 to complete."

"These people need somewhere to go where they can get the same type of professional training but at a price they can afford."

Moore's 16-week, three or four-hour weekly sessions costs about \$400.

The classes are structured with no more than 12 persons, "for that extra special individual attention," he says.

Annette Warren-Smith, who had her own vocal studio, is a vocal technician for the workshops.

Although voice lessons are emphasized, "Get Your Act Together" also offers workshops in other areas of entertainment.

Rumors are that Labelle has split over internal personal problems. The 1960 recording artists have been together more than 15 years, starting out as Patti Labelle and the Bluebelles.

At that time the group was a quartet, with Cindy Birdsong, who later left to join the Supremes.

The trio Patti Labelle, Norma Hendrix and Sarah Dash is currently riding on a hit "Isn't It A Shame."

There are also rumors that Willie B. is brewing in the Fifth Di-

Billboard Hot 100 Singles

Week	Rank	Weeks on Chart	TITLE, ARTIST (Artist, Label & Number) (D: Label) (P: Publisher) (Licensee)	This Week on Chart	Last Week on Chart	Week	Rank	Weeks on Chart	TITLE, ARTIST (Artist, Label & Number) (D: Label) (P: Publisher) (Licensee)	This Week on Chart	Last Week on Chart	Week	Rank	Weeks on Chart	TITLE, ARTIST (Artist, Label & Number) (D: Label) (P: Publisher) (Licensee)
1	1	1	I WISH—Shirley Bassey (R. Hudson, Tami 5474) (Mercury) (Black Bull) ASCAP	35	38	4	FEEL THE BEAT (Everybody Dance)—The Pioneers (J. Williams, C. Jackson, J. Brown, M. Jones, & J. Williams, M. Jones								

Classics Don't Entice Black Musicians

Continued from page 1

There have been three minority-owned classical orchestras, one in New York and the Pasadena, Calif. American Symphony Service Commission. The Symphony of the New World has attracted classical fans, who have donated with \$500,000 in 1969 and plan together a 10-year plan to help and integrate minorities into symphony orchestras.

The Los Angeles Community Service Commission recently completed a survey following an 18-month study.

According to Earl Raines, executive director of the Pasadena group, "There are 15 symphony orchestras with 800 members, 102 are black with 100 members of other minorities. Black employment is still less than 1 percent."

With the 102 blacks, there are 77 violinists, 54 Mexican-Americans, 4 American Indians and 2 Puerto Ricans.

He notes that contrary to popular belief, The American Symphony League, to which most symphony orchestras belong, classifies orchestras by income and not the size of a group or its popularity.

Orchestras are broken down into three categories, major, metropolitan and urban. The majors annual income may exceed \$1 million, metropolitan between \$100,000 and \$1 million and urban less than \$100,000.

The report also reveals orchestras range from 32 members to 106. There are no orchestras with more than 100 minorities.

"All major symphony orchestras employed have at least one minority player," says Raines. Twenty percent of the metropolitan orchestras have none and 20% of the urban orchestras have none.

There is a striking similarity between the three types of orchestras in that 83% of the majors have five or less minorities, 90% of the metropolitan have five or less and 94% of the urban have five or less.

"We also asked if they have minorities onboard. Fifty-percent says none is one member and 50% says none."

Sixty-seven-percent of the orchestras surveyed said they have no minority training programs while 25%

said they have training programs but not necessarily for minorities.

The Los Angeles Philharmonic Orchestra claims to have spent more than \$100,000 in its minority program, says Raines.

He contends America has had only one black permanent orchestral conductor. Henry Lewis, who conducted the New Jersey Symphony Orchestra for about two years.

Dean Dixon, who recently died in Europe, led the U.S. in 1949 because he was unable to obtain a permanent position here. Dean was resident conductor of about three orchestras in Europe.

"When Dean would return to the U.S. he was invited to be guest conductor for just about every major symphony. But never in permanent residence," says Raines.

Raines, who has served on the board of the Pasadena Symphony Orchestra, is reorganizing the Angel City Symphony Orchestra, Los Angeles.

Like Joe Westmoreland of the Los Angeles Philharmonic's minority program, he is attempting to create orchestral chairs for minorities.

Since the inception of the orchestral program by the Los Angeles orchestra, 95 students have received coaching from 13 teachers who are members of the Los Angeles Philharmonic Orchestra.

Eleven students have received scholarships to other schools, 24 students have positions in community orchestras, four of these in first chairs. Three students occasionally play with the L.A. orchestra as substitute musicians.

Presently there are 30 students

and 24 teachers in the program, with the average age being 18 years.

According to Westmoreland, the number of minority musicians in major American orchestras is disproportionately small because of economics and a lack of encouragement for students to undergo the arduous courses of study necessary for positions in major orchestras.

The fee normally charged by the L.A. Philharmonic members ranges from \$15 to \$25 an hour. Under the minority program, students are charged from \$3 to \$5. Lessons are free to those who are unable to pay.

Historically, blacks have not been exposed to classical music on a large scale, so one might wonder, with the r&b and jazz fields open and large sums of money to be made in rock music, why would blacks now seek careers as classical orchestral musicians?

"I have talked to several musicians in the pop and r&b fields who say they would like to be in a symphony orchestra simply because of its challenge," says Westmoreland.

"They want seats but can't get them, then they go into other commercial fields. Many of them end up as studio musicians or in backup bands."

"All in all, music is music and if blacks are exposed to it like r&b or pop music, they will take advantage of it. And the basic salary of orchestral musicians is not bad, about \$20,000 a year," he adds.

Ray's Firms Blossoming

MEMPHIS Eddie Ray's Music Enterprises, Inc. is expanding its scope.

Ray, who has had Memphis as his base the past three years, recently acquired the Tennessee College for Recording Arts, formerly a non-profit entity chartered by the state.

Ray will continue to operate the school of which he is president. The college has students from a number of Southern and Eastern states.

Ray recently negotiated a recording agreement for jazz organist Jimmy Smith with Phonogram/Mercury Records.

Negotiations are underway between Ray and Phonogram/Mercury for a new singer, Afleeka Tynes.

A management consulting agreement with artist Ernie Payne has been signed by Ray. Payne is signed to ABC Records through Mike Curb/Clive Co Productions and Payne's first record is to be released this month.

Ray has signed an exclusive artist placement agreement with Ebony West, a group currently touring Japan with Memphis entertainer and former Star recording artist Rufus Thomas.

And he has renewed a joint venture agreement with the worldwide ATV music group for all of Eddie Ray Music Publishing affiliates.

Ray says he will open a Los Angeles office within 90 days. He formerly worked in L.A. with Sound Records and Tower Records, a Capitol subsidiary.

Firms Push Herman

NEW YORK—RCA and Midland International are pushing Keith Herman's debut LP "Good News Day" with mobilies, mailers, postal slugs and heavy consumer print ad-

Billboard

SOULS

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This Week		Last Week	Weeks on Chart	★	NEW	Artist, Label & Number (Ch. Label)	This Week	Last Week	Weeks on Chart	★	NEW	Artist, Label & Number (Ch. Label)
1	18					SONGS IN THE KEY OF LIFE Grove Music Janis 133002 (Grove)	31	29	12			HAVE A GOOD TIME A & M New York 50123 (A&M)
2	15					GOOD HIGH Rock Group 1013 (Rock Group)	37	37	3			DISCO INFERNOS Tamla Motown SO 1011
3	18					CAK WASH. ORIGINAL MOTION PICTURE SOUNDTRACK Four Aces RSD 2 8090	41	31	4			SO SO SATISFIED Ahlford & Sampson Warner Bros SO 2792
4	19					THIS IS MICKY Dorinda Williams, Columbia PC 34247	35	35	6			LET 'EM IN Biny Four Philadelphia International PR 3458 (Epic)
5	18					SPIRIT Lauri Reed & Fox Columbia PC 34241						WELCOME TO OUR WORLD Mars Productions Columbia SO 9910 (Atlantic)
6	7					UNFINISHED BUSINESS Backbeats/Father F 918						IN FLIGHT George Brown Warner Bros RSD 793
7	6					A SECRET PLACE Crest Productions A. Radio 211 (Mercury)	37	27	13			SOMETHING SPECIAL Selena Capitol SI 1187
8	13					BRASS CONSTRUCTION II United Artists GR1671 G	38	31	29			LOVE TO THE WORLD LTD A&M OF STAN
9	16					PERSON TO PERSON Ampex Wides World Music SO 2 7002	39	39	32			BURN THAT BITECH Judy White Capitol WM 514 (A&M)
10	11					SOLID Mickie Hendricks Buddah BUD 5847	40	46	2			ALL MY LOVE Archie Rothers, DGM Tapes OF 12 04
11	15					VIBRATIONS New York City PR 1675	41	45	2			ENCHANTMENT United Artists A&M 642 G
12	13					TOO HOT TO STOP Ray Ray Music RSD 1 009 (Phonogram)	42	47	3			HANK CRAWFORD'S BACK RCA 9131 (Atlantic)
13	11					THE JACKSONS J&M PC 3429	43	50	2			BRISTOL'S CREME Rufus Arledge Atlantic SO 1817
14	12					ASK RUFFY Ruffin & Ruffin DGM 040 (A&M)	44	28	12			PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Ruffin & Ruffin Buddah BUD 5876 ST
15	20					ANYWAY YOU WANT IT Thea Houston, Loma 10 3053 (Mercury)						CARICATURES Dorinda Williams A&M UNL613 (United Artists)
16	10					MESSAGE IN THE MUSIC D.J.ays, Philadelphia International PR 34245 (Epic)	46	49	11			DO IT YOUR WAY Cane Wrights, A&M De OEP 2027
17	12					I HOPE WE GET TO LOVE IN TIME Marsha McGee & Billy Davis, B 6401 (Mercury)	47	32	22			DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA 9111 (Mercury)
18	16					PART 3 A & C & The Soundies Band LA 605						FESTIVAL Savannah Band RCA 9443
19	17					FLOWERS Emelina, Columbia PC 34163	49	32	8			MELBA Savannah Band RCA 902, 5677
20	4					A-A-A-H, THE NAME IS BOOBY! Baby Baby's Bottom Band, Warner Bros WS 7192						IN CONCERT—CARRIEGIE HALL George Brown CTB 601 (55) (Atlantic)
21	23					BOOTHY Warner Bros PR 34093	51	52	6			WHAT YOU NEED Soul Train PR 34101 (A&M)
22	14					FOUR SEASONS OF LOVE Donna Summer, CBS 64000 (Mercury)	52	48	22			CHAMLEO Lathie Epic PC 34129
23	26					METHOD TO OUR MADNESS Joyce Radin, WB 792 (Warner Bros)	54	53	5			WONDERFUL Ebon Harmon Supers Ruffin 005
24	22					UNDELETED Dramatics, A&M RSD 915	55	55	8			TEN YEARS OF GOLD Alycia Foster Atlantic SO 18104
25	13					HEACHING FOR THE WORLD Harold Johnson & The Blue Notes A&M 64 169						SIT ON IT Jenny Jannet Mercury SO 1112 (Phonogram)
26	14					OPEN SESAME The George De Luxe OF 703	57	34	11			BIGGER THAN BOTH OF US Daryl Hall & John Oates RCA 9111 (A&M)
27	21					FEELING GOOD Wayle Jackson, On Sound City A&M 64000 (Mercury)	58	58	11			HUTSON II Lenny Laven, Capitol CS 9511 (Mercury)
28	24					CHILDREN OF THE WORLD Ben Green, RSD 913 (Polygram)	59	51	4			LOVINGLY YOURS Wally Carter, Scepter SF 16172 (Faded)
29	17					THE CLOVES OF DR. FUNKENSTEIN Performance, Columbia PR 7034						TEEN CARN Philadelphia International PR 34291 (A&M)
30	12					HARDCORE JOLLIES Fantastico, Warner Bros WS 7933						

Soul Sauce

Continued from page 52

men camp. Reports are that Ron Townsend plans a solo career.

McGrew, general manager of H.H. Los Angeles, has softened his stance. "The mix of music in 1976 was too disco-oriented I felt I had to get back to the grass roots musical message," says McGrew.

KLM is primarily geared to soft rock/MOR with a sprinkling of pop and soul.

Station announcers have also been shuffled. Langley Patterson moved from 3-7 p.m. to 3-7 a.m. on Jan. 10 to 11 a.m. on 10 p.m.-2 p.m. McGrew to 11 a.m.-3 p.m. on 10 p.m.-2 p.m. Tony Valdez to 3-7 p.m. on 10 a.m.-2 p.m. King Oke to 3-7 p.m. on 10 p.m.-2 p.m. and Justice Tanti rejoins the station at the 11 p.m.-3 a.m. slot.

Rock Drive is on Monday 3-7 a.m. and weekends have Dick Lawrence and Vince Morgan.

Ted Terry has left the station to pursue record promotion.

film "Big Time" to be distributed by Motown Records. Robinson is also co-producing the action comedy "Rockin' Chain." McGee has split from hubby George McRae. Both are with the T.K. Productions family.

Are L.A. p.r. firms sending out more invitations to concerts than they are able to accommodate?

Rogers & Cowan, a well known p.r. firm, Los Angeles, apparently didn't do that for recent Natalie Cole concert.

The firm's invitation stated in part "please RSVP." When attempting to RSVP, a firm representative said, "We don't have any more tickets."

When asked as to the firm's policy on sending invitations when apparently there are not enough tickets to accommodate all recipients, the rep quipped, "I don't know, we don't have any more tickets."

Remember... we're in commercial

HOT!



37
BB

"I'M NOT EASY." BILLIE JO SPEARS

UA-XV933-Y



43
BB

"LUCILLE." KENNY ROGERS

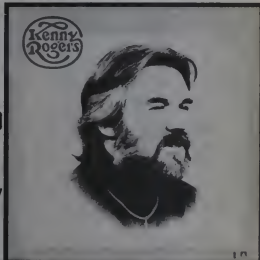


UA-XV929-Y



UA-LA684-G

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KENNY ROGERS SINGLES
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THE CHARTS, AND AIRPLAY
AND SALES SUGGEST
THEY'VE ONLY BEGUN.**



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Country Singles

* CMA PERFORMANCES—Singles registering greatest percentage upward progress this week

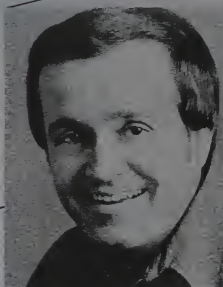
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer / Music / Producer) (Label) (Publisher) (Comments)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer / Music / Producer) (Label) (Publisher) (Comments)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer / Music / Producer) (Label) (Publisher) (Comments)
1	1	18	NEAR YOU—George Jones & Tammy Wynette (A. Jones / J. Jones / J. Jones) (Mercury) (ASCAP)	46	4	1	WRAP YOUR LOVE ALL AROUND YOUR HEAD—The Judds (Compton) / Columbia 119817 (Cherry) (ASCAP)	69	41	16	STATUES WITHOUT HEARTS—Lynn Carter (Carter / Carter / J. Carter) (Mercury) (ASCAP)
2	3	13	SAVING HELL, SAVING I LOVE YOU, SAVING GOODBYE—Don & Marie Casper (B. Z. Williams / B. Z. Williams) (Mercury) (ASCAP)	52	3	2	YOU'RE FREE TO GO—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	80	3	3	OUT OF MY MIND—Cathy Fennell / RCA 90000 (Mercury) (ASCAP)
3	4	8	MOODY BLUE—She Thinks I Still Care—Chris Probert (J. Probert / J. Probert) (Mercury) (ASCAP)	51	3	3	SOUTHERN NIGHTS—Don Campbell (A. Campbell / J. Campbell) (Mercury) (ASCAP)	71	45	14	WHEN IT'S JUST YOU AND ME—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
4	5	9	UNCLE TOMMY—The Judds (Compton) / Columbia 119817 (Cherry) (ASCAP)	55	3	4	LUCILLE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	82	2	2	CHATTIN' OVERTIME—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
5	6	12	LET MY LOVE BE YOUR SHELTER—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	47	5	5	GOOD 'N' COUNTRY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	85	2	2	SLIDE OFF OF YOUR SATIN SHEETS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
6	7	11	ONE MORE BELIEVER—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	47	5	6	YOUR PRETTY LIPS CAME TO YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	75	77	4	BULLY THE KID—Charles Brown (Brown / Brown) (Mercury) (ASCAP)
7	8	9	CRASH—Linda Ronstadt (Linda Ronstadt / Linda Ronstadt) (Mercury) (ASCAP)	50	5	7	EVERY BEAT OF MY HEART—Peggy Sue (Peggy Sue / Peggy Sue) (Mercury) (ASCAP)	86	2	2	SUNDAY SCHOOL BROADCAST—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
8	9	11	WHY LOVERS TURN TO STRANGERS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	41	16	15	TWO DOLLARS IN THE JACKET—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	77	48	13	ORDINARY MAN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
9	10	13	SAY YOU'LL STAY UNTIL TOMORROW—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	42	26	11	IF NOT YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	89	2	2	TEXAS ANGEL—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
10	11	10	TWO LESS LOVELY PEOPLE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	53	3	12	I'M NOT EASY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	79	57	8	WING—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
11	12	5	HEART HEALER—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	44	49	6	AFTER THE LOVIN'—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	79	57	8	WING—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
12	13	8	ADONIS—Rainbow—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	45	27	9	THE CLOSEST THING TO YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	80	84	4	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel)—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
13	14	11	WHISPER—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	46	25	11	WHEN THE NEW WEARS OFF OUR LOVE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	81	81	5	NIGHT FLYING—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
14	15	17	DON'T BE ANGRY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	47	26	12	HELL PAVE THE MUSIC (But The Can't) Make Me Dance—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	82	82	6	SWEET CITY WOMAN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
15	16	19	A MARSHON ON THE HILL—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	48	54	6	NEW AD IN TOWN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	83	83	7	ME AND THE ELEPHANT—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
16	17	20	MIDNIGHT ANGEL—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	49	39	6	IN THE WOODS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	84	79	6	NEED LADY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
17	18	12	THERE SHE GOES AGAIN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	50	78	2	ADONIS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	85	85	7	DADDY THEY'RE PLANNIN' A SONG ABOUT YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
18	19	23	IF LOVE HAS A BOTTLE OF WINE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	51	70	2	IT COULDN'T HAVE BEEN ANY BETTER—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	86	84	3	LITTLE THINGS MEAN A LOT—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
19	20	24	DESPERADO—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	52	67	3	PAPER ROSES—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	87	83	3	EVERYBODY HAS THE BLUES—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
20	21	25	FROM BETWEEN TWO LOVERS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	53	54	8	POOR SOUL OF TOWN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	88	80	2	SINCE YOU BASKED MY HEART—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
21	22	26	BABY, YOU LOOK GOOD TO ME TODAY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	54	55	15	YOU NEVER KISS A REAL GOOD THING (Or He Says Goodbye)—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	89	89	3	ALL MY LOVE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
22	23	27	THE WIFE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	55	73	3	EAST LOUD—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	90	90	4	LIVIN' HER LIFE IN A SONG—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
23	24	28	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	56	54	5	OUR BABY'S GONE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	91	96	1	IT'S NOT SUPPOSED TO BE THAT WAY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
24	25	29	AMATEURS YOU PUT THE BOUNCE BACK INTO MY STEP—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	57	69	4	ALL THE SWEET—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	92	92	4	WE'LL BE LOVIN' THAT—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
25	30	30	SO GOOD WOMAN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	58	59	8	HER L-O-V-E'S GONE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	93	93	5	TWIST TO FORGET ABOUT YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
26	31	31	I HAVE A DREAM, I HAVE A DREAM—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	59	72	4	CHERAMIE FIDDLE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	94	97	2	HAND ME ANOTHER OF THOSE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
27	32	32	THE LAST OF THE RAINBOW AMATEURS YOU PUT THE BOUNCE BACK INTO MY STEP—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	60	68	3	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BOHEM—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	95	95	3	WHEN YOUR GOOD LOVE HAS GONE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
28	33	33	SHE'S JUST AN OLD LADY TURNED MEMORY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	61	63	6	DRINKIN' MY WAY BACK HOME—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	96	96	3	PICK UP THE PIECES—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
29	34	34	MY MOUNTAIN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	62	64	3	YOUR PLACE OR MINE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	97	97	4	WHEN YOUR GOOD LOVE HAS GONE—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
30	35	35	VEGAS—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	63	65	7	HET GO TO MY WITH WOMAN—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	98	100	2	SUNDAY SCHOOL BROADCAST—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
31	36	36	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	64	66	8	ROCKIN' HILL—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	99	99	3	WHEN AT THE END OF YOUR ROAD—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
32	37	37	THE SON OF HOOKY HOLE'S TRAMP—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	65	67	9	DON'T TOWN IT ALL AWAY—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	100	100	3	YOU'RE GONNA MAKE LOVE TO ME—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)
33	38	38	I JUST CAME HOME TO COUNT THE MEMORIES—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)	66	68	8	MY SPOON EVERY NEW YEAR WITH YOU—Sonny Jones (Sonny Jones / Sonny Jones) (Mercury) (ASCAP)				

1
BILL ANDERSON
"LIARS ONE, BELIEVERS ZERO" MCA-40081
★ BILLBOARD ★ RECORD WORLD
★ CASHBOX

2
CAL SMITH
"I JUST CAME HOME TO COUNT
THE MEMORIES" MCA-40071
★ BILLBOARD ★ CASHBOX
★ RECORD WORLD

3
**MARY LOU
TURNER**
"CHEATIN' OVERTIME" MCA-40074
★ BILLBOARD
★ RECORD WORLD

4
**LITTLE DAVID
WILKINS**
"HE'LL PLAY THE MUSIC (BUT YOU
CAN'T MAKE HIM DANCE)" MCA-40068
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★ RECORD WORLD



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MCA Records new singles "looking good,"
and climbing on the country charts.

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Nashville Scene

By PAT NELSON

Is it true that the suds of mountain dew sent out by RCA Records involving the Charlie Rich hit, "My Mountain Dew," actually contained horse-dung? Seems that several city slimes and radio stations gifted with the promo mean report that the corn colored liquid was definitely 100 percent real stuff. Whether or not water, the RCA promo also was a good and effective one. The label has been launching some highly original promo campaigns recently.

United Artists country man Lary Butler is headed back to the studio to cut sessions with *Billy Je Spazars* and *Debbie Wood*. Butler will also be doing something a little different in the studio soon—a Lary Butler album. In March Butler will be producing newly signed UA artist *Melba Montgomery*.

In the midst of a coast to coast college tour Columbia's Earl Scruggs *Revue* performed at Nashville's Earl to be for two shows, drawing capacity crowds. The *Revue* is touring in support of its forthcoming LP "Live! From Austin City Limits," due for release in February. *Loretta Lynn* will appear on the "Suzanne and Friends" television special airing on ABC-TV April 21. Lynn will join *Suzanne* in a duet and perform one solo number.

Crytal Gayle will be taping several television shows and doing promotional work with press and radio while in Los Angeles performing at the Academy of Country Music awards show and at tending the Grammy awards. Gayle has been nominated for the vocal of the year by the Academy of Country Music and is a finalist for best performance by a female vocalist in the country division of the Grammy awards.

Epic artist *Pat Leathers* showcased in conjunction with Epic Artist Development at St. Louis Fourth & Pine Club, drawing 500 crowds. *Leathers* also performed showcase engagements for major accounts, personnel, radio personalities and press representatives in Nashville, Cleveland and Denver.

Rainie Maltz will appear on the Academy of Country Music awards show over ABC-TV set for airing Feb. 24—a week after the actual event. Maltz, in a package show with *Tammy Wynette* and the *Stallan Brothers*, helped break an attendance record for country shows at the Asheville N.C. Civic Center with 1,04 paid admissions. The 30 date tour of 19 states includes engagements in major markets in the states of Oregon, Washington, Arizona, Georgia, Florida, West Virginia, Pennsylvania, Kentucky, Indiana, Tennessee, Illinois, Arkansas, Colorado, Ohio, Kansas, Missouri, Iowa and Wisconsin. *Wynette* is also writing and working with producer *Billy Sherrill* in preparation for her new album.

At a performance at the Professional Rodeo Cowboys Assn. in Denver, Colo., *Mac Band* is owed quite a surprise from his friends—the 100 disc clowns. Eighty-five clowns signed a copy of the Columbia artist's mounted album thanking him for the publicity they received from *Band*'s hit single, "Bandy The Rodeo Clown."

Columbia recording artist *David Allan Coe* has begun an eight state, 35 date tour including shows in Dallas, Texas, Atlanta, New York City, Washington, D.C., Baton Rouge and Houston. Coe's new LP, "David Allan Coe Rides Again" includes his new single, "Lately I've Been Thinking Too Much Lately," scheduled for release this month.

Mel Tillis allowed himself to be upstaged at a week long concert date in Kansas City. He proudly declared his 19 year old daughter *Pam* and gave her a solo spot on the show performing some of her self written lyrics. *Tillis* also introduced *Phoebe Ring* who accompanies *Pam* singing backup with the *Stratostats*. *Tillis* daughter, the eldest of five children, has signed with RCA Records and is produced by *Jimmy Bowen*. Her first single is scheduled for release in March & spot on the waters right show, Jan. 31 at the La. in proved the younger *Tillis* has talent.

Helen Cornelius RCA artist has been in regular cast member in the "Nashville Now" Road Show. *Cornelius* will appear in program sponsored by RCA. She will appear in concert on radio at theater parks in 1977 and "I hope to better than I did last time."

A formal dinner and singing by *AP* and *M* will be held at the RCA Nashville office. The RCA artist group is making a presentation to the Nashville Country Music Association. The presentation will include a letter of appreciation to the Nashville Country Music Association and a letter to the Nashville Country Music Association.

Hot Country LPs

★ New Package LPs representing important record program this week.				
Week	LP	Artist	Label	Notes
1	1	WATSON LIVE—Waylon Jennings, RCA	1000	
2	2	GREATEST HITS—Linda Ronstadt, Reprise	1000	
3	3	LIBERTY LIVER—Emmylou Harris, Warner Bros.	1000	
4	4	THE BEST OF CHARLEY PRIDE, Vol. III, RCA	1000	
5	5	RONNIE MILSAP LIVE, RCA	1000	
6	6	GREATEST HITS VOL. III—Conway Twitty, RCA	1000	
7	7	THE TROUBLEMAKER—Willie Nelson, RCA	1000	
8	8	THE ROOTS OF MY RAISING—Merle Haggard, Capitol	1000	
9	9	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA	1000	
10	10	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA	1000	
11	11	CRASH—Bobby Crash Craddock, ABC	1000	
12	12	TORN BETWEEN TWO LOVERS—Mary McGeehee, Arista	1000	
13	13	THE BEST OF GLEN CAMPBELL, Capitol	1000	
14	14	GALLET'S SHORIN—Willie Nelson, RCA	1000	
15	15	HASTER DOWN THE MOUNTAIN—Linda Ronstadt, Reprise	1000	
16	16	DON'T STOP BELIEVIN'—Olivia Newton-John, RCA	1000	
17	17	CRYSTAL—Crystal Gayle, United Artists	1000	
18	18	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jesso Carter, Tempal Glasser, RCA	1000	
19	19	HIGH LONESOME—Charlie Daniels Band, RCA	1000	
20	20	SOMEBODY SOMEWHERE—Loretta Lynn, RCA	1000	
21	21	TWILIGHT AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Rogers), Columbia	1000	
22	22	SPRINT—John Denver, RCA	1000	
23	23	DAVE & SUGAR, RCA	1000	
24	24	HIGH TIME—Larry Gatlin, Warner Bros.	1000	
25	25	GOLDEN RING—George Jones & Tammy Wynette, RCA	1000	
26	26	EL PASO CITY—Marty Robbins, Columbia	1000	
27	27	YOU AND ME—Tammy Wynette, RCA	1000	
28	28	AFTER THE STORM—Wynne Stewart, Fantasy	1000	
29	29	MIDNIGHT ANGEL—Barbara Mandrell, ABC	1000	
30	30	THE COUNTRY AMERICA LOVES—Slatter Brothers, Mercury	1000	
31	31	ME & MCDILL—Bobby Bare, RCA	1000	
32	32	BREAKERD—Bud Hart, Pioneer	1000	
33	33	VISIONS—Don Williams, ABC	1000	
34	34	ALL I CAN DO—Dolly Parton, RCA	1000	
35	35	SHE, SILVER AND GOLD—Ricky Gert Band, United Artists	1000	
36	36	RUBBER DUCK—C.W. McCall, Pioneer	1000	
37	37	TER SOMES ABOUT HER—Joe Stampley, RCA	1000	
38	38	THE BEST OF CHET Atkins & FRIENDS, RCA	1000	
39	39	GREAT MOMENTS AT THE GRASS OLE DPT—Various Artists, RCA	1000	
40	40	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC	1000	
41	41	REFLECTING—Johnny Rodriguez, Warner	1000	
42	42	I'M NOT EAST—Billy Je Spazars, Debbie Wood (A&M)	1000	
43	43	WAE LUNSFORD, ABC	1000	
44	44	THE LAST OF THE WINDFALL AMATEURS—Ray Giff, Columbia	1000	
45	45	SINGS BLUEGRASS, BOBBY AND SOUL—Bud Monroe, RCA	1000	
46	46	HERE'S SOME LOVE—Tanya Tucker, RCA	1000	
47	47	THOMPALL AND HIS OUTLAW BAND, ABC	1000	
48	48	20-20 RESON—Bonnie Maltz, RCA	1000	
49	49	THE BEST OF VOL. 2—Faron Young, Warner	1000	
50	50	ELITE HOTEL—Emmylou Harris, Warner	1000	

Label Sponsoring Palomino Booking

NASHVILLE—Nashville, Tenn., Jan. 31 (UPI)—The Palomino Booking Agency, which has been sponsoring country music artists for over 20 years, announced today that it has signed a new contract with RCA Records. The agency will be booking RCA artists for the next year. The agency has been sponsoring country music artists for over 20 years, and has been a major force in the industry.

**It's a little
overwhelming,
and a lot
exciting.**

Johnny Duncan	"It Couldn't Have Been Any Better"	3-30474
Marty Robbins	"Adios Amigo"	3-30472
Lynn Anderson	"Wrap Your Love All Around Your Man"	3-30467
Sonny James	"You're Free to Go"	3-30466
David Allan Coe	"Lately I've Been Thinking Too Much Lately"	3-30475
Shylo	"Drinkin' My Way Back Home"	3-30456
Freddy Weller	"Strawberry Curls"	3-30482
Barbara Fairchild	"Let Me Love You Once Before You Go"	3-30485
Billy Swan	"Swept Away"	3-30486
Moe Bandy	"I'm Sorry For You, My Friend"	3-30487
Johnny Cash	"The Last Gunfighter Ballad"	3-30483

**New excitement from the most
innovative label in country music:
Columbia Records.**



MIDEM SCENES—During the Cannes event, at left, Wes Farrell completes a deal with Barclay Records for representation of his Chelsea label in France. From left are Eddie Barclay, Barclay International manager Jean Fernandez, Farrell and his attorney, Dick Roemer. At center, among 200 industry leaders at Billboard cocktail reception announcing IMIC 7 in Amsterdam, from left

are Phonogram International president Piet Schellevis, Intersong International chief Heinz Voigt, and Chappell executive president Steve Gottlieb. At right, announcing deal for UA to distribute U.K. Magnet Records in the U.S., from left are UA head Artie Moguli, Don Arden, head of Jet Records U.K., also handled by UA, and Magnet managing director Michael Levy.

Billboard photos by Doro Hoffmann

Kruger Sees 'Council' of Eur. Talent Buyers

By PETER JONES

LONDON—U.K. promoter Jeffrey S. Kruger returned from a five-week U.S. talent-buying spree not only with a new roster of big names, but also a revolutionary plan for a European "common market" policy on buying attractions.

Before the end of the month he hopes on an eight-country tour to form a European "council" of promoters on whose behalf he is prepared to do the buying in future.

The Kruger council division is currently active with 14 major tours, including Glen Campbell anniversary tour which celebrates the ten-year link between singer and promoter, and others by Barry White and the Stylistics are already lined up for this year.

Kruger says: "I got the 'council' idea after reading that smaller promoters, not just in the U.K. but literally right through Europe, can't afford to frequently fly U.S. acts in for as few dates, especially for artists who are less than superstar note. But they can provide successful tours if they band together. All it needed was a link to combine buying power and make them, the promoters of Europe, into one great tour organizing force."

Across the Atlantic at least a dozen times in Europe for the past 20 years."

He adds: "The council can offer better tours for American talent than any single promoter or talent agency could do. But this does not change my opposition to big U.S. names whose agents insist on unrealistic

salaries, way out of line with their drawing power. However our greater bargaining power will help us keep fees in line."

Kruger's company combined with other major U.K. promoters Derek Block, Henry Sellers and Danny Betsch in an effort to stop U.S. agents inflating artist prices by playing one off against the other.

In the latter months of 1976, Marvin Gaye, Charley Pride and the L-Hits did "record business" on Kruger tours of the U.K. "But Dionne Warwick, the Supremes and Isaac Hayes have priced themselves out of business as did Dean Martin who turned down an offer from me worth more than \$200,000 for three days work," Kruger claims.

He says: "Managers and agents who allow or encourage such a short-sighted view of the valuable U.K. market are doing their acts a disservice."

SILVER JUBILEE SONGBOOK

CANNES — At a celebration hosted by Bernard Chevry, MIDEM chief, to honor the silver jubilee of Queen Elizabeth, it was announced that a book of 100 British song compositions would be published during the year to help commemorate the event.

Dick James, head of DJM and president of the U.K. Music Publishers' Assn., said it would be the official publication of its type and had the blessing of Buckingham Palace and the Prince of Wales, who would write an introductory note.

The idea is that the songs included will be drawn from the 25 years of the Queen's reign and give as wide a reflection of the period. All copyright owners and publishers are being asked to waive any royalty. The book will be produced at cost, and on sale from April 21. The hope is that it will raise up to 200,000 dollars for the Jubilee Trust, which will distribute to various charities.

IRA BOMBINGS

Retailers on 'Front Lines'

LONDON—The recent spate of bomb explosions in the West End of London has inevitably put some record retailers in the front line of Provisional IRA attacks.

Apart from the constant threat of damage and possibly injuries to staff and customers, there is a very real prospect of loss of business if shoppers shun the area.

EMI's HMV store in Oxford Street was among the targets when 13 bombs exploded over one week-end. The incendiary device planted there failed to ignite property and damage was minimal, but Ken Whitmarsh, store manager, assesses loss of business at around \$50,000.

"People will see sustained bombing as a very good reason for staying away from the West End. A lot of family shoppers will be deterred and turn to local traders to meet their needs. However, the dangers will probably have less effect on tourist trade. We're taking extra precautions in terms of security."

Laune Krueger, of Harlequin,

agrees that continued bombing will keep customers away. Operating costs are so high, he says, so that any loss of business is a serious matter. Fresh measures to combat the bombers are being investigated.

Business at Virgin Records was down as a result of a weekend of bomb incidents.

What dramatizes an already "explosive" situation is that the device planted in the HMV store was about the size of a small buff envelope. In previous incidents in London stores, bombs have been left in often conspicuous cases and spotted by eagle-eyed staff or customers. The tiny new-style bombs can easily be

(Continued on page 62)

5 'Decades' Of Most Pop Hits

LONDON—Decca's archives here have been raided again for a new series of mid-price albums, under the title "Golden Decades." Included are most of the company's major pop singles during the 1960-69 period.

With five LPs in the series, each covers a period of two years. Among artists are the Moody Blues, David Bowie, David Essex, Marianne Faithfull, Kathy Kirby, Anthony Newley, Billy Fury, Tom Jones and Engelbert Humperdinck.

The only major Decca recording act with no product included is the Rolling Stones, as the group's contract forbids the use of any of its material in compilations.

U.K. SEEKS PRESSINGS

Singles Demand Has Labels Hopping

• Continued from page 5

In stressing that fact, Phillip Straight, WEA production manager, confirms: "We just don't know what has happened to the market except it is an amazing situation. Even modest hits in the bottom half of the top 50 have been turning over quite a few."

"We at WEA are all right because when things get tight we can ship singles in from the U.S. where they hold big stocks. It is costly but it balances itself out because it is more important to have the singles in the shops."

"Some copies of the Manhattan Transfer single are coming in from France where it is a big hit. There seems to be no spare pressing capacity in Britain and the same is applying to Europe."

"So far we've met demand except we were out of the Boney M. single for about two hours recently."

Cliff Gue, production manager of Arista, confirms that he recently spent hours phoning factories abroad in an attempt to meet demand for top-selling singles. One result was that Shaddad's waddy single, "Under the Moon Of Love," continued hovering just under the million mark because there were no records left in the shops. In the end it was pressed in Paris which was printed in the U.K. and shipped to the U.S.

ferred to France as well. The Gary Glitter and Driftn' new singles are being pressed in New York.

"It's certainly a strange situation," says Vic Ridgwell, CBS distribution director. The CBS factory is working to capacity and unable to offer custom facilities to anyone else—in certain areas it has farmed out CBS

to Eire and to the company factory in Holland.

However, CBS has not considered importing finished pressings from the American company. "We would have to be very certain of the

(Continued on page 63)

Shift For Dutch Label Munich

UTRECHT—Dutch record company Munich moves this month from Utrecht in the center of Holland, to Herwijnen, a village some 20 miles south.

For the past two years it has been based in a 14th century building in Utrecht. Main reasons for the move are limited expansion possibilities here and severe parking problems around the current Munich buildings.

Munich, with just four employees, promotes French jazz and blues labels Black and Blue, U.K. folk label Camp, and British country and blues labels. Right it also has three labels of its own: Munich, Shock and

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U.K. MOVE AFOOT

Shift Faulty Disk Returns From Dealers To Labels?

• Continued from page 15

to face the music where faulties are concerned.

The law says that if goods are faulty then it is the seller's responsibility. But it is increasingly obvious that the law does not reflect the public's natural instinct as to where responsibility should be. The law does not correspond with their expectations.

He also points out that a Consumers Association survey in 1974 showed that not only was the public confused as to where legal responsibility lay, but also that a majority felt producers should be held accountable for faults. "It seems that the logic of these developments points to the imposition of greater liability upon the producer."

But this does not mean that Borne will campaign for a transfer of responsibility and in any case it would have some considerable time before any legislation reaches blueprint stage, let alone the statute books.

Such possible changes would make it more difficult for U.K. record manufacturers. Roy Matthews, director of production and distribution at EMI, points out: "We're just

not grateful of dealing with this consumer but retailers are. They are professionals that hunt. But we have to keep an open mind on the subject."

Ian Miles, managing director of Multiple Sound, a major custom pressing company, says: "The effect could well be to snarl everything up because at the moment the dealer does act as a son of a b... between the manufacturer and the consumer. Manufacturers could be in trouble if we reach a situation where people send faults back direct to them."

But John Roberts, of Selecta, says: "We're always prepared to back the product we manufacture and Selecta always looks after the consumer. It's time savers, bodies stopped interfering in matters which have nothing to do with them."

And Monty Presky, of Diamond, which includes EMI, Pye, Island, WEA and K-Tel, among its clients, says: "The responsibility of the manufacturer is to make a good product. If that product is faulty then the consumer has a genuine complaint. I believe the consumer revolution has gone too far and people expect to get money back for the most trivial or silly reasons."

INTERNATIONAL



VALUABLE CARGO—Private Stock chief Larry Utah, right, returns to the U.S. from the U.K. with a load of gold and silver disks. Included are awards for David Soul (Gold and Silver LP's) and Mud (Silver single) to go with MIDEW awards for Walter Murphy (Mexican Gold) and Jose Feliciano (Latin Silver).

Musicians Protest BBC 'Closedown'

LONDON—The Musicians' Union has called for an urgent meeting with the BBC, following an announcement from the corporation that it will close down the Academy, the BBC youth training orchestra, by the end of September.

A warning of possible "retaliation" by union members, was sounded by secretary Stan Hibbert who says he could not prevent certain "maverick" actions by members of the other BBC orchestras.

What the union seeks is a reassurance that the BBC will take steps to train the musicians in other projects. For 11 years the BBC has supported the Bristol-based, 35-strong orchestra with the running costs this year touching \$100,000. Dr. BBC says it has sought co-sponsorship of the Academy with other bodies, including the Arts Council and West Country companies, but all attempts failed.

The BBC adds it feels it makes a large contribution to the employment of musicians with 11 fully-professional orchestras currently in its employment.

But it is also to talk about official union retaliatory action, particularly in the area of needletime, and Hibbert says the union does not have direct influence on negotiations between the performance societies and the BBC on needletime allocation.

Hibbert does say, however: "Our members have watched our 1964 agreement with the BBC slowly eaten away by inflation and the BBC cuts in employment which 18 months ago included a reduction of 300,000 pounds (around \$500,000) a year in the amount paid to freelance musicians. The executive committee of the union finds it difficult to stick to its side of the bargain when the BBC seems to find difficulty maintaining its side of the agreement."

First Chinese See MIDEW

CANNES—For the first time at MIDEW there were Chinese representatives. They were Huo Cheng-Hua and Wang Hua, both senior secretaries at the Chinese Embassy in Paris.

They said their main aim was "to study the evolution of the record industry in the various countries represented in Cannes" and they met, on an informal basis, executives from several major record companies.

SUPRAPHON & N/C

New Czech-Japan Plans

BY LUBOMIR DORTZKA

PRAGUE—Czechoslovak music publisher Supraphon is planning executive visits to Japan extending plans for co-production of classical works were finalized with Nippon Columbia.

Involved in the talks were Václav Kask, general director, and Jol Václavský, commercial director of Supraphon. Nippon president Takami Shoboku and Toshiaki Kikutsu, general director, and others, along with Czech artist company. Artists representatives R. Maruoka, art director and L. Skolnik, record division director.

The Sak. Trio is to record in Prague for Nippon four piano works by Dvorak, the Smetana Quartet will record Beethoven's String Quartet Op. 18, Nos. 1 and 5, and the Czech Philharmonic Orchestra, with conductor Zdenek Kocel, will record Janacek's "Sinfonietta" and "Taras Bulba," and "Symphony on Japanese Wood." by Toshiharu Ichikawa.

Additionally, Czech artists will record in Tokyo. The Nippon Columbia company is to release a live

recording of Beethoven's Ninth Symphony with a vocal soloist, and a live recording of Janacek's "Sinfonietta" with a vocal soloist.

The Japanese interest in Czech music came up largely as a result of the successful Month of Czech Music, during which they also had the month's Orchestra and the month's Soloists, and the month's Soloists.

The licensing agreement between Supraphon and Nippon Columbia, dating from 1971, and added in 1974 was to re-sign for all the recordings and the number of recordings released in Japan growing steadily.

Farrell Active In Cannes

CANNES—One of the most active record companies bosses throughout MIDEW was W. Farrell, billed as owner of "the world's only independently-owned local music complex." He said he had been impressed by the increase in the number of European acts being accepted in the U.S.

Announcing that he was himself writing a rock opera, including 30 songs for the score, and hoped for Broadway presentation in the fall, Farrell said: "There is a greater interchange of artists at international level over here, between us and at Chelsea Records, than we are part of it."

John Franz Dead

LONDON—John Franz, art manager of Phonogram and one of the most respected figures in the U.K. music business, is dead at 54. He succumbed Jan. 29 to a heart attack following a long illness.

Franz entered the business at age 15 as a song plugger, went on to play piano for Doris Day, Vera Lynn and others, and joined Philips in 1954. He's credited with more than 70 British chart hits with artists such as Frankie Vaughan, Shirley Bassey, Dusty Springfield and more. Despite industry misgivings he took Harry Belafonte of the Gosh Show and made him into a straight-iron with a charted single.

Franz had a policy of listening to at least the first eight bars of any audition tape submitted to him. You can tell a no-hoper in five seconds, he would say. "But you must hear those eight or you could be missing out on a new Paul McCartney." He will be missed.

"In the question of marketing techniques there are differences from country to country, but it is to be more closely with European acts. By making a more uniform approach we can get more aggressive approach to help all artists through the world. But it will still have to be in mind that the world market is led by Zepplin and Led Zeppelin."

He has been established in 1972, he had a fair share of international success, including David, Tea, James, Grist, Lulu and Japan. Franz said: "We have to build, particularly in the U.S., a more aggressive approach to the rich pool of European talent. The market has to be evaluated differently, just as each artist's career has to be planned separately."

"Our aim is not to have mountains of records, but to have development, to go to for the balance the same way."

S. Africa Blocks Two Artist Tours

JOHANNESBURG—Tours by South Africa by Paul Williams and Nana Mouskouri, which would have been blocked by the government.

Ronnie Quibell, local spokesman, who set up Williams' tour for February and March, received a curt letter from the Department of the Interior informing him that it was not prepared to approve admission to South Africa by Paul Williams and his group. "The letter said it was beyond extending to the group, but the word provided was 'no' because it was not in our power to grant."

Quibell received a second letter when he learned that permission for multi-racial touring by the Nana Mouskouri would, for the first time, not be granted. "It is a direct refusal in accordance with the Government's policy."

Quibell said he was disappointed that South Africa because of government red tape. Now an option is taken but he has no hope of a tour in 1975. "I understand Quibell will not tour in 1975, but the government has not yet decided."

From The Music Capitals Of The World

LONDON

Chris Deming, independent promotion man associated with many hit singles over the years, has signed an exclusive production and promotion deal with EMI Records, though maintaining his own outside interests. His talk rock group the Herdies signed to DMI to record their debut, excluding Lee.

Playboy finished deal with Edge Productions, company run by publishers **George Heath** and **Edgar**, for finished production of the group's **Cadillac** sessions, complete with two radios, stereo and tv, for sale for \$100,000. **Oscar Peterson** making a **Chappell**, London, per total appearance to sign copies of his LPs all 68 of other titles.

Joey Yusef, of **Charly Records**, returned from MIDEW to find his home burgled and 3,000 all missing, mostly unreleasable tape items missing. New deal signed between **California based**

BNI Associates and the **Padstone** production company (headed by **David Frost** and **Robert Peterson**) should mean more tours of Australia by international names. **Contempo** rebranding its original **Teddy Bear** single "To Know Him Is to Love Him," a company catalog deal for three years, the idea emanating from **Mart Barlow**, version of the song on EMI.

Phonogram campaign for **Stakes Quo** "live double album" includes football ground advertising plus a total free minute "movie message" space on the electronic scoreboard at **Wembley Stadium** during an international soccer match. For the first time in five years, no **Grammy** phone **Record Retainers** Committee conference this year, because of lack of support from record companies. **Muddy Bury John Lodge** touring U.K. in his **\$30,000** **Wendell** tractor home to promote his first solo album.

(Continued on page 61)

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Ready for Freddy promises to set new standards for Latin lunk.

Quality in Latin

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BRITAIN
(Country Music Week)
Dentures, lead single
SINGLES

- 1 DONT GET UP ON US - David Soul (Private Sign) - Maccarty (Tony Macarty)
- 2 DONT GET FOR ME ARGENTINA - Andy Connigan (MCA) - Tice (Andrew Tice) (Warner Bros.)
- 3 SUE SHOW - Barry Bitts (Dynamics) - Jamous Chappell (Barnes)
- 4 ISNT SHE LOVELY - David Parton (Pony) - Jodie Landon (Blackbird) (Tony Macarty) - David Parton
- 5 WHEN I NEED YOU - Lou Saver (Chrysalis) - Chappell (Richard Perry)
- 6 DADDYS KID - Benny M (Arista)
- 7 YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK - Doherty (Arista) - Maccarty (Connery) (Green Grooves)
- 8 THINGS WE DO FOR LOVE - IDC C (Mercury) - Sid Armes (RCA)
- 9 SUSPICION - Din Pines (LCC)
- 10 CAR WASH - Ross Rogers (MCA) - Landon (Pines) (Rhino)
- 9 WILD SIDE OF THE - Stala Quo (Polygram) - Landon (Pines) (Rhino)
- 10 DONT BELIEVE A WORD - Thin Lizzy (Mercury) - Pines (Rhino)
- 11 LIZZY - Pines (Rhino)
- 12 WISH - Steve Winder (Mercury) - Landon (Pines) (Rhino)
- 13 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 14 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 15 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 16 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 17 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 18 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 19 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 20 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)

44 - DAZZ-B (Bangs) - Silver
Thee (Healy) - Dazz (R.E. Lee)

- 45 SING ME AN OLD FASHIONED SONG - Edie In Spans (United Artists) - Landon (Pines)
- 46 - HA CHA CHA - Bruce Construction (United Artists) - Landon (Pines)
- 47 THE PRECIOUS OF THE DANCING FITZGERALD - Gordon Lightfoot (RCA) - Landon (Pines)
- 48 - GTPS ROAD HIGH - (Stone) - Landon (Pines)
- 49 PUT YOUR MONEY WHERE YOUR MOUTH IS - Steve Chandler (MCA) - Landon (Pines)
- 50 - THIS IS TOMORROW - Bryan Ferry (Polygram) - LCC (Black Jim Pines)

LPs

- 1 RED RIVER VALLEY - Sam Whitman (United Artists)
- 2 I LOVE - David Bone (RCA)
- 3 DAVID SOUL - Private Sign
- 4 SOUNDS IN THE KEY OF LIFE - Steve Winder (Mercury)
- 5 ARRIVAL - ABBE (You)
- 6 GREATS HITS - ABBE (You)
- 7 GREATS HITS - ABBE (You)
- 8 WAYS OVER AMERICA - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 9 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 10 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 11 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 12 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
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- 18 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 19 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)
- 20 DONT LEAVE ME THIS WAY - Jodie Landon (Blackbird) - Landon (Pines) (Rhino)

51 - BIGGER THAN BOTH OF US - Dory
Lee & John Deas (RCA)

52 THE BEST OF LENA HARTLEY (P)

53 MCA SUPERSTARS - Various Artists (K-Tel)

WEST GERMANY
(Country Music Week)
SINGLES

- 1 GUNNY - Ronny M (RCA) - ABBE (You)
- 2 MONEY MONEY MONEY - ABBE (You)
- 3 JEANS ON - David Dones (Chrysalis) - Landon (Pines)
- 4 ARRIVAL - ABBE (You)
- 5 IF YOU LEAVE ME NOW - Chango (CBS)
- 6 ANITA - Costa Corrali (CBS) - April
- 7 LIVING NEXT DOOR TO ALICE - Smokey (RCA) (Electra) - Maccarty (Connery)
- 8 UNDER THE MOON OF LOVE - Sherry (Mercury) - Landon (Pines)
- 9 SILVER BIRD - Tina Turner (CBS) - Intermix
- 10 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 11 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 12 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 13 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 14 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 15 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 16 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 17 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 18 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 19 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)
- 20 AFRICA MAN - Johnny Walker (Cyril) - ABBE (You)

6 LETS STICK TOGETHER - Bryan Ferry (RCA)

7 SHIRING - Marie Nicks (Arista)

8 CHICAGO TEE - Chicago (CBS)

9 LETS STICK TOGETHER - Bryan Ferry (RCA)

10 ARRIVAL NIGHTS - Ritchie Family (RCA)

11 ARRIVAL NIGHTS - Ritchie Family (RCA)

12 BLUE MOVIES - Edin John (RCA)

13 SONGS IN THE KEY OF LIFE - Smokey (RCA)

14 DAY AT THE RACES - Queen (EMI)

15 DAY AT THE RACES - Queen (EMI)

16 DAY AT THE RACES - Queen (EMI)

17 DAY AT THE RACES - Queen (EMI)

18 DAY AT THE RACES - Queen (EMI)

19 DAY AT THE RACES - Queen (EMI)

20 DAY AT THE RACES - Queen (EMI)

11 DESPUES DE TANTO - Napoleon (RCA)

12 DE LA DE LA CHOCOLATA - Lela (RCA)

13 TE VOY A OLVIDAR - Juan Gabriel (RCA)

14 MARIACHI - Los Sals (Pamela)

15 LUTO EN EL ALMA - Lela (RCA)

16 LUTO EN EL ALMA - Lela (RCA)

17 LUTO EN EL ALMA - Lela (RCA)

18 LUTO EN EL ALMA - Lela (RCA)

19 LUTO EN EL ALMA - Lela (RCA)

20 LUTO EN EL ALMA - Lela (RCA)

19 LUTO EN EL ALMA - Lela (RCA)

20 LUTO EN EL ALMA - Lela (RCA)

21 LUTO EN EL ALMA - Lela (RCA)

22 LUTO EN EL ALMA - Lela (RCA)

23 LUTO EN EL ALMA - Lela (RCA)

24 LUTO EN EL ALMA - Lela (RCA)

25 LUTO EN EL ALMA - Lela (RCA)

26 LUTO EN EL ALMA - Lela (RCA)

27 LUTO EN EL ALMA - Lela (RCA)

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41 LUTO EN EL ALMA - Lela (RCA)

42 LUTO EN EL ALMA - Lela (RCA)

43 LUTO EN EL ALMA - Lela (RCA)

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45 LUTO EN EL ALMA - Lela (RCA)

46 LUTO EN EL ALMA - Lela (RCA)

47 LUTO EN EL ALMA - Lela (RCA)

48 LUTO EN EL ALMA - Lela (RCA)

49 LUTO EN EL ALMA - Lela (RCA)

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22 LUTO EN EL ALMA - Lela (RCA)

23 LUTO EN EL ALMA - Lela (RCA)

24 LUTO EN EL ALMA - Lela (RCA)

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26 LUTO EN EL ALMA - Lela (RCA)

27 LUTO EN EL ALMA - Lela (RCA)

28 LUTO EN EL ALMA - Lela (RCA)

29 LUTO EN EL ALMA - Lela (RCA)

30 LUTO EN EL ALMA - Lela (RCA)

31 LUTO EN EL ALMA - Lela (RCA)

32 LUTO EN EL ALMA - Lela (RCA)

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34 LUTO EN EL ALMA - Lela (RCA)

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36 LUTO EN EL ALMA - Lela (RCA)

37 LUTO EN EL ALMA - Lela (RCA)

38 LUTO EN EL ALMA - Lela (RCA)

39 LUTO EN EL ALMA - Lela (RCA)

40 LUTO EN EL ALMA - Lela (RCA)

41 LUTO EN EL ALMA - Lela (RCA)

42 LUTO EN EL ALMA - Lela (RCA)

43 LUTO EN EL ALMA - Lela (RCA)

44 LUTO EN EL ALMA - Lela (RCA)

45 LUTO EN EL ALMA - Lela (RCA)

46 LUTO EN EL ALMA - Lela (RCA)

47 LUTO EN EL ALMA - Lela (RCA)

48 LUTO EN EL ALMA - Lela (RCA)

49 LUTO EN EL ALMA - Lela (RCA)

50 LUTO EN EL ALMA - Lela (RCA)

51 LUTO EN EL ALMA - Lela (RCA)

52 LUTO EN EL ALMA - Lela (RCA)

1 DONT GET UP ON US - David Soul (Private Sign) - Maccarty (Tony Macarty)

2 DONT GET FOR ME ARGENTINA - Andy Connigan (MCA) - Tice (Andrew Tice) (Warner Bros.)

3 SUE SHOW - Barry Bitts (Dynamics) - Jamous Chappell (Barnes)

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4 ARRIVAL - ABBE (You)

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13 TE VOY A OLVIDAR - Juan Gabriel (RCA)

14 MARIACHI - Los Sals (Pamela)

15 LUTO EN EL ALMA - Lela (RCA)

Billboard magazine footer with date and page number

*Congratulations
Ben
Vereen
on an incredible
performance
in "Roots"*



*from Art
and all your*



*friends at
The Buddah Group*

Billboard

Hotline

ADVANCE CHARTS and ANALYSIS

"THE BIG NEWS IN SINGLES"

(Headline from Billboard Hotline Last Week)

This is not only the third week in a row that Warner Bros. has been No. 1 on Hotline's feature comparing each label's share of the album chart; it is also the third straight week that the label has tied with Columbia for the top spot on the singles index. Before that, during the first two weeks of this year, the top singles honor was WB's alone; it didn't even have to share.

This great spurt in singles success for the label is especially impressive when one considers that during all of 1976 it was only first on the share-of-the-Hot 100 chart once . . . An interesting sidelight of this growth is that half-a-dozen times in the last year or so the WB family of labels has returned to the top 10 acts that had once done great things for other record companies but had since cooled down considerably. The Staple Singers went from Stax to Curtom and got a No. 1 record; so did the Four Seasons going from Vee Jay & Philips to Warner-Curb; John Sebastian going from Kama Sutra to Reprise and Rod Stewart coming from Mercury. The Beach Boys got a top 10 last year on Brother-Reprise following lots of hits on Capitol; and Manfred Mann is back currently with a top 10 after scoring them before on Ascot and Mercury.

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Warner Bros. Records.
Also in the Album Business.

'Specials' Open Playlist Barrier

Continued from page 1

these special could prove the means to break new acts.

Right now, however, Judy Burns believes that radio stations might be hesitant to play a special by an unknown artist.

A&M Records, on the other hand, is known to be building a special around Rick Cavidge to help break his stronger sales picture.

Don Elliott, production director of KILS here and Dave McNamé, a veteran program director who is now in programming consulting with headquarters in Dallas, operate Audio Exposure, a new firm in Hollywood.

Their hour special on Buck Owens, which was specifically designed to announce his new label affiliation with Warner Bros. after years at Capitol, has already been broadcast on about 450 radio stations.

The hour special featuring Dolly Parton and Emmylou Harris on one show has been broadcast on 311 stations, according to Stan Byrd, promotion and sales manager of KILS here. Records executives, however, are still placing it, I estimate, and by the time we finish, the special will have been featured on in the neighborhood of 550 radio stations."

The 90-minute special produced by Bruce Bird, vice president of promotion for Casablanca Records, Los Angeles, says his label is using the Kix special as a promotional tool for the group's concept of the promotional special to the special.

The Kix special produced by George Burns, Judy Burns estimates it has been aired on 65 radio stations and is still growing. Burns' 90-minute special on the Captain & Tennille for A&M Records has been aired on 110 radio stations.

Production charges on these hour and 90-minute specials can range from \$100 to \$10,000, this does not include pressing the shows onto disks and distribution.

The beautiful thing about some of the specials especially as far as a record company is concerned is that they cost very little money as well as the light playlist barrier. A 90-minute special on War, for example, has already been placed on 50 stations. These have included Top 40 stations, soul stations, and FM album-rock stations.

"We pursue major market radio stations as much as we can," says Judy Burns, "using Arbitron studies to see where the program would get the most exposure for the client."

The programs are mostly used for weekend programming by stations and they're aired mostly on Top 40 AM stations. However, the record company benefits doubly because the specials are promoted heavily throughout the week and the specials are usually sold to a local sponsor, so they're great money-makers.

The success of Burns' specials, consultants, there are usually six commercial breaks per hour for a total of 12 minutes of commercials.

Record companies usually try to get the specials to stations for air time. Because of FCC rules, many record companies usually just ask for two-six spots somewhere the

same day, but not in the show itself. If a commercial about the same group is aired within the show, the entire show would have to be logged as a commercial.

However, the Buck Owens special did have his new single in it, points out Dave McNamé of Audio Exposure.

"Sure, a special like this can help sell records. But the real value of the special depends on what the record company wants to achieve. Warner Bros. had just signed Buck Owens after he'd spent 20 years on Capitol. Warner Bros. wanted to make sure that radio people knew he was not just a new act."

Promotion executives of Warner Bros. had something valuable to use as a promotional tool; they could walk into a radio station with a free special on Owens to create attention and identification. In the Owens special, there were 10 commercial avals; Warner Bros. kept five to advertise other product.

Many hours can be involved in producing a special. The hour War special, George Burns spent much of two weeks recording individuals in and associated with the group. For Buck Owens, Don Elliott spent two weeks recording Owens in conversation, then a couple of weeks editing that down to about 20 minutes for the show. "It was finished a hundred razor blades later," says Elliott.

Audio Exposure, Hollywood, was started about seven months ago. But between Elliott and McNamé, they have 32 years of radio experience, both in production and on-air work. McNamé is currently the president of operations manager of KILF in Dallas and before that was vice president of programming for Sonderling Broadcasting's radio chain. Elliott and McNamé also believe that individual radio stations would find it difficult to produce the quality of specials they can manage on a centralized basis via record company sponsorship.

It costs about \$100 to a radio station for such specials if from an independent radio exposure. Hollywood, was started about seven months ago. But between Elliott and McNamé, they have 32 years of radio experience, both in production and on-air work.

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pendent radio syndication firm without record label backing would range somewhere over \$75 per radio station per special. In the case of Audio Exposure, the cost of the specials and the record companies do the packaging and placement.

With Burns Media Consultants, the firm also helps in placement of the specials.

"Our hottest item is the Kix special," says Judy Burns. "In just over a month, we already have 55 radio stations. She alerts radio stations of the availability of the specials through direct mail, then follows up with phone calls."

More and more record companies are interested in the specials approach to radio exposure, she says. True, the programs are designed to help establish an artist or a group, but Judy Burns believes they also create a more personal relationship between the artist and the listener.

Burns Media Consultants also produces specials which are not intended to include commercials for product; these cost less. The former vice president of programming for Pacific and Southern Broadcasting radio chain, has for several years been a radio programming manager and also creates syndicated programming for automated radio stations like "Stereo Rock," which is marketed by TM Programming, Dallas.

Audio Exposure, Warner Bros., says that the reaction to a radio special can be fantastic. The label sent questionnaire cards out with the Buck Owens special to check for.

The effectiveness of the special for the station, the audience reaction, whether the program director thought such a special enhanced Buck Owens' career.

"The result of the questionnaire sheet is that the special is a great promotional tool for the station even more than a sales tool for me," Byrd says. He adds that he got reaction back even from Australia and Canada where the special was aired.

It is hoped that more knowledgeable people will come forward with payola information."

More FCC rulemaking may be needed to define the various aspects of payola more clearly, says Kelly and to define station management's responsibilities. The Commission might ask Congress if the situation warrants a tightening of the communications law in this area.

The timing for some Congressional action is right, since a revision of the outdated 1934 Communications Act has been introduced by House Communications Subcommittee chairman Louis Van Deelen (D-Calif.).

Under the present law, all persons involved in giving or receiving money or other payments for program are legally responsible for telling the station licensee, so that sponsorship announcements can be made and promotion logged as commercial time.

The Commission itself can only proceed against a licensee. Evidence of payola by a deejay, a record label or station licensee is not considered over to a grand jury and prosecuted by the Justice Dept. if the situation warrants it.

Payola penalties include a maximum fine of \$10,000 for each maximum fine of \$10,000. For worst is the possibility of revocation of a station license worth millions

AL STEWART - Year Of The Cat

AL STEWART'S "Year Of The Cat," JANUS 578022.

After three critically acclaimed albums that failed to ignite the public's musical consciousness, Englishman/singer Stewart has finally broken through to the masses with this LP. The album has been certified gold and starred at six on this week's LP chart.

Stewart has an uncanny knack of writing highly literate songs, inspired in the main by British and European history. Add to this a distinctive soothing voice and tranquil melodies, a strong backbeat rock and you have an album of sophisticated folk-rock.

Unquestionably, Stewart's folk is songwriting. Each song is choked full of hard hitting images which creates mental visuals to accompany the sweeping orchestrations. His presentation and smooth transitions in places where greater emphasis is to be placed adds credibility to his craft.

While all his songs are gentle on the ear, to understand their meanings requires some knowledge of history. So subtle are his lyrics that even after multiple listenings and reading of the words, the true meaning of what Stewart is trying to communicate may remain vague.

The album's opening cut, "Lord Grenville," is about a 16th century British manner who attacked a fleet of hard hitting images which creates mental visuals to accompany the sweeping orchestrations. His presentation and smooth transitions in places where greater emphasis is to be placed adds credibility to his craft.

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Closeup

tries to convert live to his "human" image the assumption that he can achieve riches is what remain true. "I know that when I turn my nose down I won't know it," he says. "I know that when I turn my nose down I won't know it," he says. "I know that when I turn my nose down I won't know it," he says.

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KSOL, San Mateo
KDIA, Oakland
WYLD, New Orleans
WMBM, Miami
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WORL, Orlando
WERD, Orlando

KGFI, Los Angeles
KJLH, Los Angeles
WDAS-AM, Philadelphia
WOL, Washington
WWIN, Baltimore
WANT, Richmond
WBLK, Buffalo
WAOK, Atlanta
WDIA, Memphis
KKDA, Dallas
KCOH, Houston

WGIV, Charlotte
WLOK, Memphis
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ARTIST										ARTIST										ARTIST									
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	Label	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	Label
106	97	26	ENGLAND DAD & JOHN LONG COLEY	Atlantic	106	106	106	106	JOHN BOSTON	Atlantic	Atlantic
107	107	18	PARLAMENT	Atlantic	107	107	107	107	JOAN ARMSTRONG	Atlantic	Atlantic
108	111	10	BEACH BOYS	Capitol	108	108	108	108	REIL SHAWING	Atlantic	Atlantic
119	10	32	GATO BARBERI	Capitol	119	10	32	119	RICHARD PISTON	Atlantic	Atlantic
120	10	32	COMMODORES	Capitol	120	10	32	120	ACE	Atlantic	Atlantic
121	75	10	LOGGERS & WESSIE	Capitol	121	75	10	121	THE BURNINGS	Atlantic	Atlantic
122	76	34	GORDON LIGHTFOOT	Capitol	122	76	34	122	RAY CHARLES & CLEO LARUE	Atlantic	Atlantic
123	113	27	BAT CITY ROLLERS	Capitol	123	113	27	123	LEO ZEPLIN (NY)	Atlantic	Atlantic
124	106	22	ADAM	Capitol	124	106	22	124	ROCKY SHE ROBINSON	Atlantic	Atlantic
125	117	14	PINA FLOP	Capitol	125	117	14	125	J.J. CAL	Atlantic	Atlantic
126	112	17	THE BEST OF BROAD	Capitol	126	112	17	126	JUNADELIC	Atlantic	Atlantic
127	123	13	ELECTRIC LIGHT ORCHESTRA	Capitol	127	123	13	127	S.B. KING	Atlantic	Atlantic
128	85	12	DORNY & MARIE OSWALD	Capitol	128	85	12	128	MIKE QUENTAN	Atlantic	Atlantic
129	116	12	STARLEY TURNER	Capitol	129	116	12	129	PHIL MCCARTNEY & WINGS	Atlantic	Atlantic
130	182	2	RENAISSANCE	Capitol	130	182	2	130	GEORGE HARRISON	Atlantic	Atlantic
131	103	31	ALICE COOPER GOES TO HELL	Capitol	131	103	31	131	CITY BOY	Atlantic	Atlantic
132	125	51	OVER	Capitol	132	125	51	132	SCORFORD & SIMPSON	Atlantic	Atlantic
133	128	70	DARYL HALL & JOHN OATES	Capitol	133	128	70	133	GRAHAM PARKER	Atlantic	Atlantic
134	124	30	RAYLON JENNINGS	Capitol	134	124	30	134	NEITH HARBET	Atlantic	Atlantic
135	129	13	PURE PRARIE LEAGUE	Capitol	135	129	13	135	HOMMES	Atlantic	Atlantic
136	130	17	DONNY & MARIE OSWALD	Capitol	136	130	17	136	BALPH MACDONALD	Atlantic	Atlantic
137	114	12	GLADYS KNIGHT & THE PIPS	Capitol	137	114	12	137	CAROL DOUGLAS	Atlantic	Atlantic
138	6	32	D.C. LARUE	Capitol	138	6	32	138	LITTLE RIVER BAND	Atlantic	Atlantic
139	10	32	MITCHELL FAMILY	Capitol	139	10	32	139	WINGS	Atlantic	Atlantic
140	105	27	DANNY BUFFETT	Capitol	140	105	27	140	REPPERSON SHARSHIP	Atlantic	Atlantic
141	105	27	THE BEST OF THE CRUSADERS	Capitol	141	105	27	141	OSAY ESCOBEDO	Atlantic	Atlantic
142	105	27	CHICAGO'S GREATEST HITS	Capitol	142	105	27	142	DAVID LARLANE	Atlantic	Atlantic
143	105	27	WING KING	Capitol	143	105	27	143	WYSHBONE KSH	Atlantic	Atlantic
144	105	27	ORIGINAL SOUNDTRACK	Capitol	144	105	27	144	BEACH BOYS LIVE IN	Atlantic	Atlantic
145	105	27	WING KING	Capitol	145	105	27	145	ORION: BEACH BOYS 69	Atlantic	Atlantic
146	105	27	WING KING	Capitol	146	105	27	146	IMPRESSIONS	Atlantic	Atlantic
147	105	27	WING KING	Capitol	147	105	27	147	ARETHA FRANKLIN	Atlantic	Atlantic

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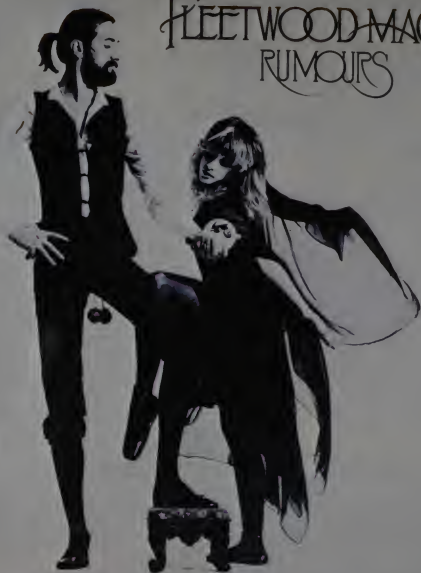
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